



# arts & architecture

PRICE 50 CENTS

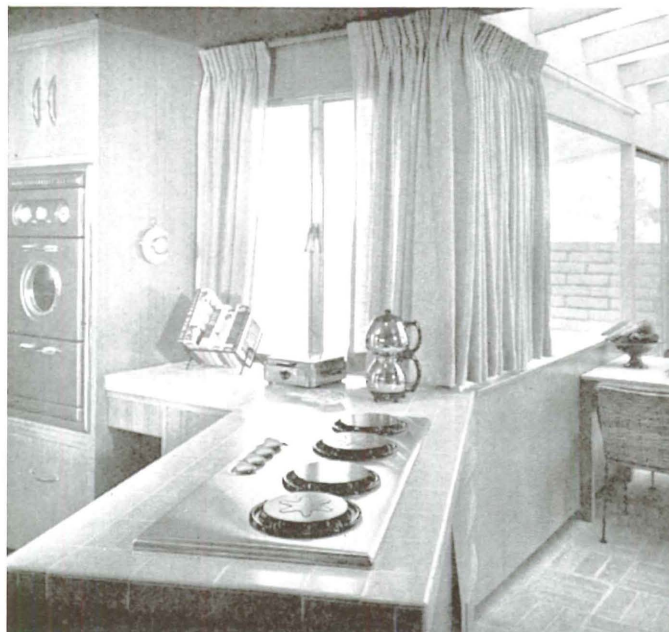
NOVEMBER 1952

JAMES H. REED



# HERMOSA TILE

*gives you ample  
design freedom...  
traditional or contemporary*



Each day, on the drawing boards of leading architects, Hermosa tile comes to life anew. It offers great flexibility in application, in color, in standard and custom-tailored designs. Hermosa real clay tile is one material that stands the test of time—takes daily abuse—resists abrasion, food acids and moisture. So whether it's a kitchen, a bathroom, a hospital, or a modern commercial structure, depend on Hermosa for long-range economy and timeless beauty.



FRESH, COLORFUL, PRACTICAL: Architect Roscoe Wood used Hermosa tile imaginatively in the kitchen and bathroom of the Robinayre home in Palos Verdes, California.



## GLADDING, McBEAN & CO.

LOS ANGELES • SAN FRANCISCO • SEATTLE  
PORTLAND • SPOKANE



People who know are the people who want

**DUNBAR**

for Modern

FRED BAKER

Beds, Series No. 5283 • Tear Drop Chair, No. 5106 • Dressing Table, No. 5277 • Bench, No. 5002 • Four-drawer Chest, No. 5269A • Dressing Cabinet, No. 5271A • Eight-drawer Chest, No. 5270A • All Dunbar furniture is designed by Edward Wormley.

DUNBAR FURNITURE CORPORATION OF INDIANA • BERNE, INDIANA  
 NEW YORK: 305 E. 63RD ST. • CHICAGO: 1638 MERCHANDISE MART • BOSTON: 92 NEWBURY ST. • KANSAS CITY: 202 MERCHANDISE MART • LOS ANGELES: 8745 W. THIRD ST.







# arts & architecture

EDITOR: JOHN ENTENZA

## EDITORIAL ASSOCIATES

Flora M. Brown  
Herbert Matter  
Charles Eames  
Peter Yates  
Bernard Rosenthal  
Grace Clements  
Robert Joseph

## STAFF PHOTOGRAPHERS

Harry Baskerville  
Julius Shulman

## EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley  
William Wilson Wurster, A.I.A.  
Ernest Born, A.I.A.  
Richard J. Neutra, A.I.A.  
Isamu Noguchi  
Eero Saarinen, A.I.A.  
Gardner A. Dailey, A.I.A.  
Sumner Spaulding, F.A.I.A.  
H. Roy Kelley, F.A.I.A.  
Welton Becket, A.I.A.  
Whitney R. Smith, A.I.A.  
John Rex, A.I.A.  
Mario Corbett, A.I.A.  
Fred Langhorst, A.I.A.  
Esther McCoy  
John Funk, A.I.A.  
Gregory Ain, A.I.A.  
George Nelson  
Gyorgy Kepes  
Marcel Breuer  
Konrad Wachsmann  
Raphael Soriano, A.I.A.  
Ray Eames  
Harriet Janis  
Garrett Eckbo  
Edgar Kaufman, Jr.  
Dorothy Liebes  
Edward Frank  
Claire Falkenstein  
Harold W. Grieve, A.I.D.

## ADVERTISING:

ARTS & ARCHITECTURE  
ATTENTION: S. Jonas  
3305 Wilshire Boulevard  
Los Angeles 5, California

## CONTENTS FOR NOVEMBER 1952

### ARCHITECTURE

A Reunion House by Richard Neutra, Architect	18
House by Aydelott and Associates, Architects	20
A House in Altadena by Byles, Weston & Rudolph	25
Country House by Mario Corbett, Architect	30
Hillside House by Carl Louis Maston, Architect	32

### SPECIAL FEATURES

Notes in Passing	15
Water Play, a Fountain by Wayne Thiebaud and Jerry McLaughlin	16
Jose de Rivera by Dore Ashton	22
Architectural Sculpture Today by Irving Titel	24
Fabrics	26
Merit Specifications	36
Currently Available Product Literature and Information	10



# Specify all 3

## NU-TONE



**NU-TONE VENTILATING FANS**  
For Kitchen, Bathroom, Recreation or Utility Rooms. 26 Wall and Ceiling Models. \$24.20 to \$38.50 list.

### FRESH CLEAN AIR IN THE KITCHEN

## NU-TONE



**NU-TONE DOOR CHIMES**  
For a friendly musical greeting at the door. 15 Models for Kitchen, Hall or Living Room. \$4.25 to \$82.75 list.

### A "CHEERFUL EARFUL" AT THE DOOR

## NU-TONE



**NU-TONE HEAT-A-LITE**  
The world's safest electric heater . . . built into the ceiling. No burns, no shocks. 8 Models. \$49.95 to \$67.95 list.

### A "TOASTY-WARM" BATHROOM

**FREE** . . . Complete details, literature, diagrams, specifications, installation data.

Write NuTone, Inc., 1734 S. Maple Ave., Los Angeles, Cal.

## MUSIC

PETER YATES

"What's holding back American art?" the painter Thomas Hart Benton inquires. The question heads an article, drawn from Mr. Benton's forthcoming autobiography, which appeared last December in *The Saturday Review of Literature*. Like many American dissidents, Mr. Benton blames internationalism and intellectualism, the professors, the cultural administrators and specialists. I have written a good deal in disfavor of them myself. Speaking for his departed friends, the painters Grant Wood and John Stuart Curry, and vigorously for himself, Mr. Benton says: ". . . we were alike in that we were all in revolt against the unhappy effects which the Armory show of 1913 had on American painting. We objected to the new Parisian esthetics which was . . . turning art away from the living world of active men and women into an academic world of empty pattern. We wanted an American art which was not empty, and we believed that only by turning the formative processes of art back again to meaningful subject matter—in our cases specifically American subject matter—could we expect to get one."

The issue is not new in American cultural thinking; it has provoked many answers, dialectical, polemic, creative; it has aroused committees in favor of art with a message to call for police action against art with a message they do not agree with (*The Saturday Review*, for instance, against Ezra Pound). American cultural conservatives labelled the "ash-can" school for, in their opinion, slandering America. Leo Stein abused his sister Gertrude for supporting and professing manners of living art that, in spite of serious difficulties of acceptance, have permanently altered our cultural inheritance. H. G. Wells, whose scientific intelligence did not fear new approaches to experience but could comprehend them only as a journalist, tossed off the most quoted disparagement of the new esthetic approach to experience offered by Henry James. T. S. Eliot, a fugitive from the American culture which produced Ryder, Sloan, Hartley, Marin, Ives, the Steins, the brothers James, Ezra Pound, Dreiser, the IWW, as well as a host of other artists, social and intellectual radicals, inventors and adaptors, such an unequalled imagination of pure science as Willard Gibbs, the architects financial, corporate, political, and structural who made the American civilization we today recognize but cannot yet describe, has set forth his notion of culture in a small book which allows for none of these cultural achievements but tries to impose in their stead a pattern suitable to a small, theocratic city-state.

The argument emerges from the incomparable density of our culture. The artist who defines time, the creative thinker who has not lifetime enough in which to carry out his work, seldom complains of cultural inadequacy, seldom complains, that is, of the effect of such cultural inadequacy on himself. Such attack is the periodic maneuver, and hopeless delusion striking against inexorable time, of the second-rate—the self-known second-rate. William Carlos Williams may describe the appearance of *The Waste Land* as a "catastrophe to our letters," which set back for at least a generation the growth of a natural manner of American poetic expression; but whether that manner would have been the sententious, egoistic commonplace of the "good Doctor" tales, the magnificent ease of a style seldom equalled in American prose which appeared in the first chapters of *White Mule*, the exciting and stubborn but undependable virtuosity of *Paterson*, no one can tell. His rage of a prophet is fully justified by the event, but he does not deny the achievement of *The Waste Land*, the supreme elegiac poem in English since Lycidas. Williams's own art did not cease or swerve. Both are disciples, in a sense, of Ezra Pound, whose poetry, in regal tatters of antique squalor and grandeur, whose opinions, corroded by an adolescent fury of sour idealism, represent only a small part of the immense gift of himself he has made to other artists. They are workmen of a culture that will outlive their faults.

Among the records of that culture will survive the elaborated cartoons of Norman Rockwell, whose sentimental excuses for



painting vitiate an extraordinary quality of vision. The Van Eyck of middle-class indifferentism, he should be by Benton's standard of popular approval the greatest of American masters, his **Four Freedoms** the quadriptych of our complacency, the Thanksgiving turkey for our rites, the uncomposed, questioning faces, reproduced in every wrinkle, with no sign of quickening intelligence—the sense of light behind the chartered eyes in Woods's **American Gothic**. For all that a casual chuckle or nostalgic sigh supplies his only motive, I would gladly hang a good Rockwell on my wall, if only for a stockinged leg, a table set, a quilt, a suitcase, where his clear eye leaves more truth than Benton's subjective swirl.

American art and criticism at their best furiously defy and struggle to break loose from European fetters; they seldom question the authority of European art. They do not proclaim as the alternative an eclectic, chauvinistic, American nationalism. Charles Ives has written: "No true composer will take his substance from another finite being—but there are times, when he feels that his self-expression needs some liberation from at least a part of his own soul. At such times, shall he not better turn to those greater souls, rather than to the external, the immediate, and the 'Garish Day?'" And again, "Ragtime, as we hear it, is, of course, more (but not much more) than a natural dogma of shifted accents. It is something like wearing a derby hat on the back of the head, a shuffling lilt of a happy soul just let out of a Baptist Church in old Alabama. . . . But it does not 'represent the American nation' any more than some fine old Senators represent it. . . . It may be one of nature's ways of giving art raw material. Time will throw its vices away and weld its virtues into the fabric of our music. It has its uses as the cruet on the boarding-house table has, but to make a meal of tomato ketchup and horse-radish, to plant a whole farm with sunflowers, even to put a sunflower into every bouquet, would be calling nature something worse than a politician." Could any expression of art be more stuffed with the visibility and substance of American life than these few



see page 4



Our

Christmas Catalog

is now ready for

mailing. Write or

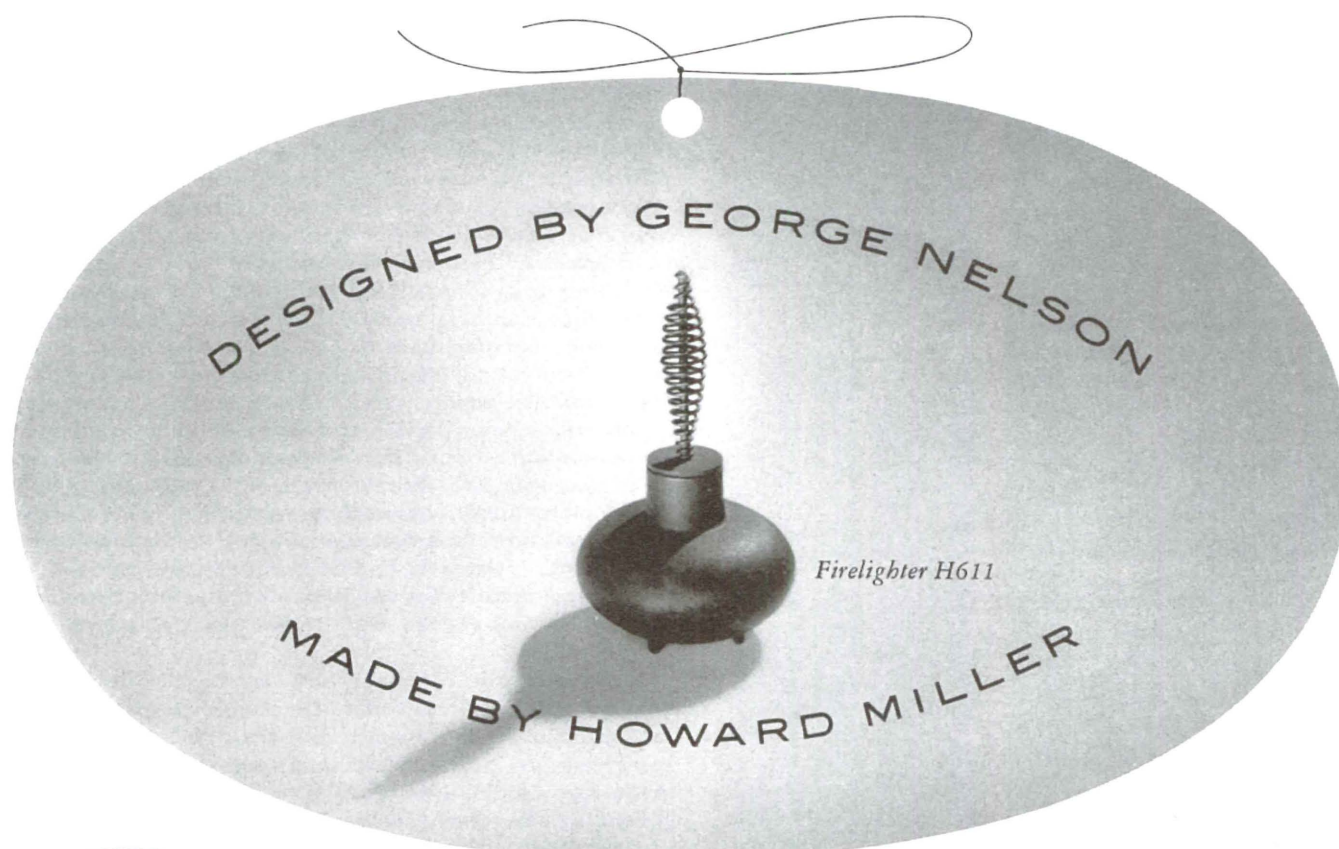
telephone for your copy.

Open Monday and Friday evenings until 9

Long Beach 4-8137 NEvada 6-3709

**F R A N K   B R O S**

2400 American Avenue, Long Beach, California



One of a collection of functional accessories: clocks, lamps, lighting fixtures, fireplace equipment. Literature available. Howard Miller Clock Company, Zeeland, Michigan. Richards-Morgenthau distributors, 225 Fifth Avenue, N. Y.



## "New Monolith Masonry Saves Us Big Money!"



Slips better  
than any mortar  
we've ever used!"



Masonry contractors report that imperviousness to acids, alkaline salts and sulphates; lower expansion; great durability and density make Monolith Masonry a "must" on any masonry job.

## Completely New **MONOLITH MASONRY CEMENT**

Monolith Portland Cement Company  
3326 San Fernando Road • Los Angeles 65, Calif.

Steelbilt leadership in design and construction is based on 10 years of product developments.

### SLIDING GLASS DOORWALLS & WINDOWS

There are important reasons why Steelbilt is first choice with leading architects. Find out why.

**STEELBILT**

Write for literature. You will receive: our newest catalog—it pin points all the information you want...also...a 16 page illustrated editorial feature reprinted from "Arts & Architecture."

Merit Specified for the 1952 Case Study House. Catalog in Sweets.

STEELBILT, INC. 4805 E. Washington Blvd. Los Angeles 22, California

thoughtful sentences? And here is the virtue Benton and Rockwell, each in his kind, lack.

The flaw in the argument has to do with the intangibles, or tangibles, if you wish to call them so, of popularity and success. When Mr. Benton was popular and successful, he believed that American cultural opinion was following his lead. Now that he is no longer so popular or so successful, he looks for leaders to blame. Art is for him a profession which should procure popularity and success for him. He cares not what other artists or cultural leaders do, so long as it does not interfere with his popularity and his success. The point of view was stated some while ago by the English critic, Ernest Newman, in the formula that any composer who has not found an admiring public within twenty years may be called a failure. This thesis avoids the fact that Sebastian Bach did not find an admiring public until a hundred years after his death; that Mozart and Bartok died before their admiring public came alive to the virtues of their music; that Beethoven's music had relatively few public hearings in his lifetime. Mr. Newman's dictum was restated in the collection of diatribes against Arnold Schoenberg solicited and printed by the magazine *Music and Letters* shortly after the composer's death. The appearance of such an antagonistic symposium attests the surviving vitality of Schoenberg's art.

I have never heard and write therefore without critical partiality for or against the music of my friend Jack Kilpatrick, composer in residence at Southern Methodist University in Dallas, whose unique position in American culture should have critical recognition and assessment. From San Francisco to Washington, D.C., some forty American orchestras have given nearly a hundred performances of Mr. Kilpatrick's compositions. He has made music on commission; he has made music for his own pleasure; but he has never written any music in any style which he did not thoroughly enjoy while he was writing it. His attitude towards posterity may be questionable; he has already disowned a good many of his pieces; but his music is asked for and it is performed. Last year one of his compositions earned a thousand dollars in royalties. Few of his contemporaries have enjoyed a more practical success. When I last spoke with Jack Kilpatrick he was not complaining about the failure of American symphony orchestras to perform American music. He was writing, on commission from an American orchestra, a new composition.

The career of Jack Kilpatrick demonstrates the substantial opportunities awaiting any persistent composer of the American hinterland, who works steadily at his craft, keeps his scores circulating and does not often visit or seek disappointment in New York. He has had no unusually favorable breaks. A full-blooded Cherokee Indian from Oklahoma, who has married among his own people, he asked for and received, with the help of folk who had never heard of him, a scholarship to Redlands University in Southern California, where there is a good music faculty. Returning to his native state, he began setting Indian melodies for choral use. He orchestrated one of these choruses for the Oklahoma Symphony, and the piece was soon afterwards nationally broadcast. Without introduction he sent a composition to the Detroit Symphony, which gave it five performances. His entire career has been on this order, unpretentious, making no demands on reputation. How rich, full, and serene is such a way of art, in comparison with that of the many composers who sweat and bleed precociously, demanding recognition on the basis of some half-dozen or so labored polyphonies in styles mixed of Stravinsky, Bartok, Hindemith, and Copland. How gracious in comparison with the ritualistic flagellations of the minor dodecaphonists. It is better to have lived well within one's talent than fail of an inflated claim.

I do not say it is the best way to live. The gift of genius may not be used without suffering its agonies and cruel mistakes. But the creator of genius cannot help himself: he cannot be otherwise than he is. What he knows to be beautiful even as he makes it, those right fulfillments of right beginnings which future appreciators, critics, and professors will assert as rules of form, as though they had been always obvious, as if they were now obvious, will not usually appear obvious to the first audiences which receive them. You cannot console genius by explaining the principle of the time-lag. Van Wyck Brooks has shown how the genius of Mark Twain withered in self-mockery under the



panoply of his abundant success. Genius is its own first and best audience and final merciless judge. The reward of genius is the creation and finding it good. Without that, though the crowds may applaud like the devil, there is no good. An artist approaches maturity when he knows this difference; and the knowledge may be the end of him. No artist who needs recognition to endorse the product of his gifts can comprehend Bach.


But it would be unfair and most unwise to fold hands complacently, saying that in art as in crime and politics nature must take its course. Admiration is easy, praise cheap though seldom generous, discernment difficult. There is a control of the market by those who look always to the current fashion, a narrower and often less perceptive control by those who cultivate the fashion, and a brutal indifference among the people who believe themselves able to enjoy, to discriminate, and to reject, which cruelly serves the purposes of those who control the market and cultivate the fashion. Critics and curators, conductors and committees, impresarios and program chairmen are more often wrong than right; their notion of what is practical allows them to be vain, pompous, and immodest, to insulate the audience by asserting their own ignorance and incompetence, to proclaim as their discoveries only what is known and in some part approved of.

Art is also a business; art must be marketed, if the artist is to live while he works. The record of art is a history of humiliation and defeat, of ghastly disappointments often too late followed by successes, and of success cut short, from which the multitude derives at long last pleasure and entertainment, while the uncreative, who have no place in time but only in their time, count up the here and now.

You may reply to me that anyone can throw up the word "genius" as if it were an argument. I agree; and I agree with Mr. Benton that we are overrun with imitative artists who have never found a style. At such times the tricks of the trade take on critical value, turning out visibly synthetic Frenchmen, neorationalists, proto-abstractionists, representationalists with and without message, paint-slingers, paint-dribblers, and paint-concealers.


CIRCLE FURNITURE MANUFACTURERS

256 South Michigan Avenue  
Glendora, California  
Telephone Fleetwood 5-2649

designed by **Evans Clark** for 

LR-101 corner dining table  
LR-135 side dining chair

Showrooms:  
2022 E. 7th St., Los Angeles  
Room 584  
Merchandise Mart, San Francisco  
Space 15  
Phoenix Merchandise Market



free illustrated brochure on request

## 1952 CHRISTMAS OFFER

For your holiday gift orders the magazine **ARTS & ARCHITECTURE** offers a **FREE** one year subscription, or extension, for every group of three gift subscriptions at the special price of \$4.00 each. Regular rates are \$5.00 per year.

THIS SPECIAL OFFER EXPIRES DECEMBER 31, 1952

1. NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
OCCUPATION \_\_\_\_\_  
GIFT FROM: \_\_\_\_\_

2. NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
OCCUPATION \_\_\_\_\_  
GIFT FROM: \_\_\_\_\_

3. NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
OCCUPATION \_\_\_\_\_  
GIFT FROM: \_\_\_\_\_

PLEASE SEND MY FREE \_\_\_\_\_ SUBSCRIPTION  
TO: \_\_\_\_\_ EXTENSION

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
OCCUPATION \_\_\_\_\_

THIS OFFER DOES NOT APPLY IN FOREIGN COUNTRIES

the magazine

**arts & architecture**

3305 WILSHIRE BLVD.

LOS ANGELES 5



## modern furniture collection

designed by **Edward D. Stone**

The perfect answer to your quest for furniture that is at once forthright, sophisticated and comfortable.



## Distributors:

- **Waldron Associates**  
1230 Second Avenue, New York, N. Y.
- **Bacon-Perry, Inc.**  
2508 Maple Ave., Dallas, Texas
- **Arnold Panning**  
312 Doheny Drive, Los Angeles, Calif.  
and 451 Jackson Street, San Francisco, Calif.
- **Showroom, Inc.**  
170 N. E. 40th St., Miami, Florida
- **Interiors for Living**  
Merchandise Mart, Chicago, Illinois

Write for new illustrated brochure.

**Fulbright Industries**

P.O. Box 417, Fayetteville, Arkansas

**Visually and Functionally Outstanding**

automatic weatherstripping

quality hardware

can be installed after plastering

specify **Miller** sliding glass doors and windows

the best

immediate delivery please write for pictorial brochure

**Frank B. Miller Manufacturing Co., Inc.**  
3216 Valhalla Drive • Burbank, California

These widespread splendors and miseries of art are no more to be dismissed with scornful laughter than Benton's regionalism of swirl or Mondrian's rectilinear probing of art's stripped-clear, intellectual-emotional problem. Laugh at a living artist, and you laugh at him for eternity: the apparatus of time will not allow him to be honored after he is dead.

In seventeenth and eighteenth century Germany, rejoicing in the ending of the religious wars, every local organist became a composer, in one style however varied, imitative, intellectual, regional, abstract, descriptive, singing together to the glory of God upon the slopes of Schuetz and Bach. Their art was all inclusion. Although today we feel the aging and death of great creative leaders and can for the moment find no one to replace them, their art, their having lived, is penetrating every corner of our cultural commonwealth. After twenty years of discovering musical literature through the radio and phonograph, we now find musical craftsmanship springing up among our children in the high schools, music being made for its own sake, the masterpieces being worn out in use. The need for more music to play will bring forth newer music. Where there is the need, there is always the reply of genius. Genius will not often answer satisfactorily the rewards of the market; these are for the deliberately second rate.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.*

## APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

## CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens: quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment de-

finitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

## DECORATIVE ACCESSORIES

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

## FABRICS

(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative motifs. Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgian and English imported linens. Large line of woven tex-



tures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics, 106 S. Robertson Blvd., Los Angeles 48, Calif.

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

#### FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

#### FURNITURE

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and iron. Complete illustrated catalogue available.—Circle Furniture Mfrs., 256 S. Michigan Avenue, Glendora, Calif.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

**REZO**  
*flush doors*

America's **3** finest doors!

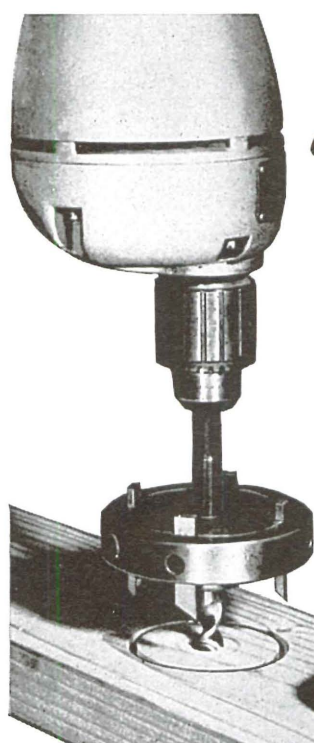
1 solid core  
2 1 3/8" hollow core  
3 1 3/4" hollow core

Interior or exterior doors, beautifully grained hardwood finishes, or just plain paint grade, you'll find the same superb craftsmanship that has made REZO America's finest door. These jobbers will be proud to show you . . .

FRESNO  
California Builders Supply  
LOS ANGELES  
The California Door Co.  
Sand Door & Plywood Co.  
OAKLAND  
California Builders Supply  
RENO  
Home Lumber Company  
SACRAMENTO  
California Builders Supply

SALEM  
Oregon Pulp & Paper Co.  
SAN FRANCISCO  
California Builders Supply  
SAN JOSE  
San Jose Plywood Co.  
SEATTLE  
Elmer & Moody Co.  
TACOMA  
Coast Sash & Door Co.

**L. J. CARR & CO.**  
West Coast Sales  
Representatives  
P. O. BOX 1282  
SACRAMENTO, CALIF.



## for Maximum Efficiency in Timber Joints Specify

# TECO WEDGE-FIT

### SPLIT RING CONNECTORS and GROOVING TOOLS

The snug fit of the TECO WEDGE-FIT Split Ring in the conforming wedge-shaped groove reduces joint deformation under load up to 65%, and lessens truss deflection by as much as 50%. Only the precision engineered TECO WEDGE-FIT Grooving Tool provides the accurate conforming groove necessary to assure maximum joint efficiency.

This combination assures efficient fabrication of timber trusses, easy installation of connectors, and speedy assembly of tight fitting joints. As both ring and groove are beveled, it is possible to obtain the necessary tolerance for assembly and still have less than 1/32" clearance between them.

Send TODAY for our new booklet  
"Maximum Efficiency in Timber Joints"

## TIMBER ENGINEERING COMPANY OF CALIFORNIA

4314 CALIFORNIA STREET  
SAN FRANCISCO 18, CALIFORNIA

### SOUTHERN CALIFORNIA REPRESENTATIVE

AXEL V. PEDERSEN 3631 West Vernon Avenue  
LOS ANGELES 8, CALIFORNIA

### RIO GRANDE VALLEY REPRESENTATIVE

FRED W. GOTTSCHALK 1500 Las Lomas Road, N.E.  
ALBUQUERQUE, NEW MEXICO



(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—

Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-day-bed, dining and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage pieces incorporating imported woven materials expressing the warmth of craftsmanship combined with precision production. All pieces admirably suited for and complementary to the best in modern living. Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional trade discounts.—United Desk Com-

pany, Twelfth and Olive Streets, Los Angeles, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

#### HARDWARE

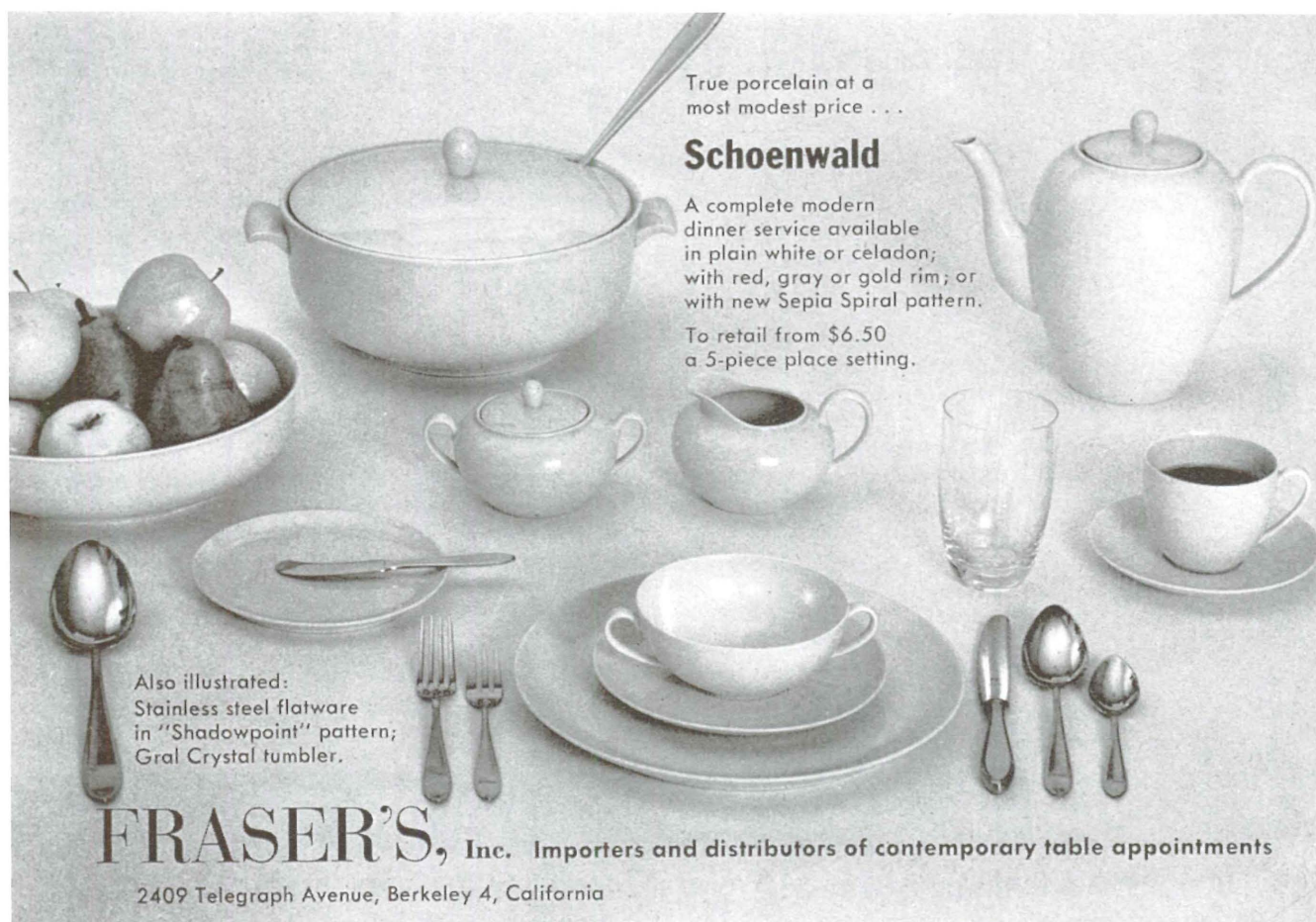
• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

#### HEATING & AIR CONDITIONING

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29—⅜" x 9⅝"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

• (117a) Modulated Control for Forced Air Heating: New illustrated catalogue presents *Thermodulor* Control System, major improvement in forced air heating. Describes how any furnace operated by *Thermodulor*—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by a thermostatic variable-speed control modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1952. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carvell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers,



True porcelain at a most modest price . . .

**Schoenwald**

A complete modern dinner service available in plain white or celadon; with red, gray or gold rim; or with new Sepia Spiral pattern.

To retail from \$6.50 a 5-piece place setting.

Also illustrated: Stainless steel flatware in "Shadowpoint" pattern; Gral Crystal tumbler.

**FRASER'S, Inc.** Importers and distributors of contemporary table appointments

2409 Telegraph Avenue, Berkeley 4, California



grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena. (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

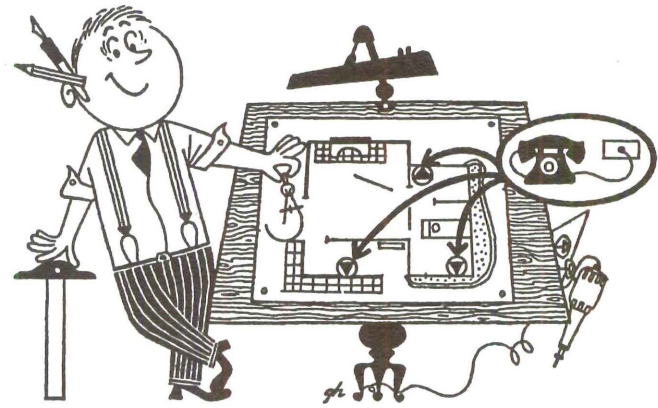
(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of

(Continued on Page 35)



## Built-in telephone facilities will add an "extra" touch to your building plans

It's so easy to make planned telephone facilities a part of your building plans. And clients will appreciate the extra finish that built-in conduit for concealed wiring and conveniently located telephone outlets lend to their home. The cost of installing such facilities is surprisingly low... and it costs nothing to make them a part of your building plans.

Just call Pacific Telephone's free Architects and Builders service. They'll be glad to help you plan telephone facilities for better living tomorrow in the homes you build today.


*Put built-in telephone facilities in your plans*



**Pacific Telephone**

a complete selection  
of reelites from the leading source  
for contemporary lighting  
on the west coast

architects and decorators  
are invited to visit our showroom  
to discuss  
custom specifications  
and designs

GRUEN  LIGHTING

8336 WEST THIRD STREET LOS ANGELES 48 CALIFORNIA WEBSTER 1-1383

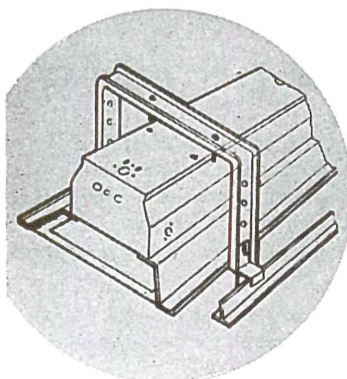
east coast: LITECRAFT MANUFACTURING CORP., 790 wythe avenue, brooklyn 11

PORTER-RAND



ENGINEERING  
to the **N**<sup>th</sup>  
POWER

In lighting as in aircraft  
the maximum degree of performance  
begins on the engineer's board. An  
exceptional recognition  
of Globe's engineering is implicit  
in the selection of Globe fixtures  
to light Convair's recently opened  
\$3,000,000 Engineering Development Center.



Globe's versatile UN mounting bracket  
is engineered for a variety of adjustments.  
Wing nuts move vertically on bracket legs.

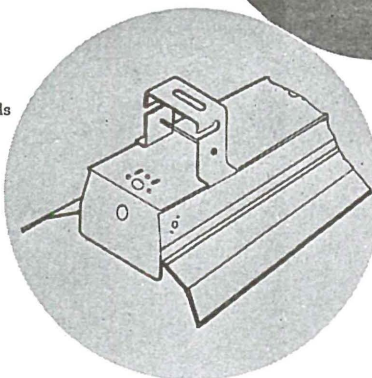


Globe's UNG 503—96—430 troffers  
installed in this area  
result in an illumination  
level of 70 footcandles.

Globe, too, has  
behind its finished product  
an engineering program  
to integrate design, research  
and development—  
all directed to achieve  
the maximum...  
the Nth Power.



No matter what the spacing of studs  
from which stems are supported,  
Globe's sliding grip hanger  
will move into correct hanging position.



We will gladly send, upon request,  
complete engineering details and lighting data  
on Globe fixtures installed in  
Convair's Engineering Development Center.



Continuous runs of  
Globe's K402—96—430  
provide an  
overall illumination  
of 70 footcandles.

**GLOBE**  
LIGHTING PRODUCTS, INC.

2121 South Main Street Los Angeles 7, California  
New York: 1710 Flushing Ave., Brooklyn

Convair's YB-60 all-jet heavy bomber



Science impinges on society in two main ways: technologically, by changing the material conditions of life, work and production; and intellectually, by changing the way in which men think. The former is the more striking since at least in the more advanced countries everybody is in minute-to-minute contact with things that have arisen from scientific research.

Clearly a high standard of living is dependent on the use of devices produced by scientific technology or the use of more traditional articles, now produced more cheaply and abundantly by science. Many of the problems that face the world today can be solved only with the aid of science. The problem of world food shortage—a doubling of output is required to give everybody a sufficiency—can be greatly alleviated and eventually solved by the proper application of science.

The application of science does not merely solve a few problems; its cumulative effect changes the shape of social life, as can be seen by considering the consequence of the development of electrical science—the redistribution of industry, released by electric power from its former compulsory proximity to coal mine or wharf; the levelling up of amenities between town and country; the changes in world communications resulting from telegraph, telephone and radio (and the international political consequences of this); and many others. Some of the social effects create serious new problems—the threat of atomic war, technological unemployment, or the dislocation of traditional family life that has been produced by the car, the cinema, and the like.

The intellectual social effects of science are less obvious but no less real. The “idea of progress”—the idea that the world can be progressively improved if men act appropriately—is taken for granted today. Before the 17th century, it was virtually unknown. And Bury (1920) has shown that the origin and growth of this idea is largely attributable to the impact of scientific discovery on men's thoughts and the attitude of mind adopted by scientists. In many other ways the spread of the spirit of science can change—usually for the better—man's outlook on life.

It may well be that ultimately the intellectual impact of science will be far more important to humanity than its contribution to material welfare. But “**man must eat before he can think,**” and in the present state of the world it is not practical politics to envisage the spreading of the scientific attitude to mankind as a whole. A necessary prelude is to feed the starving millions, and even in the advanced countries to provide those greatly improved conditions of life and leisure which, as history shows, are the necessary basis for scientific thinking.

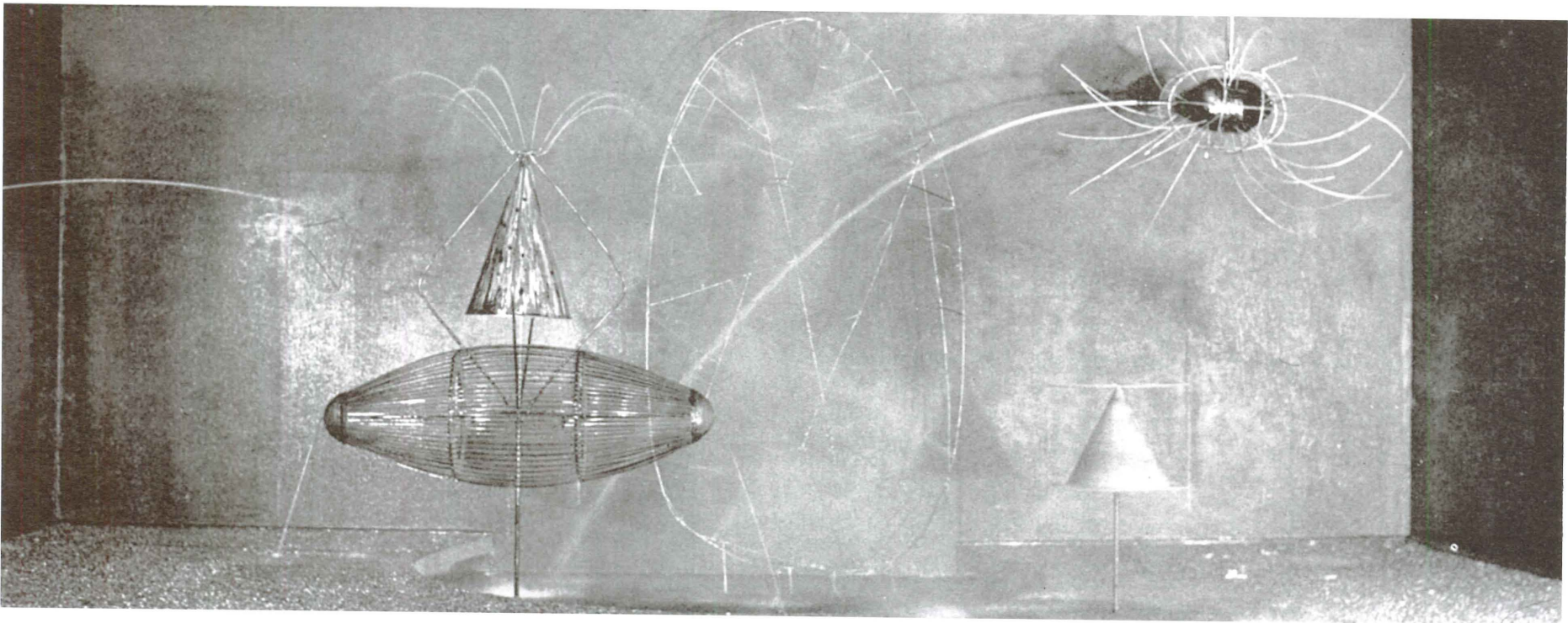
It is therefore natural that discussion about the social impact and social function of science concentrates on the material and technological aspects. This need not damage the intellectual progress of science, since even from the most material point of view fundamental research pays the largest dividends.

In a conscious approach to the problems raised by the social impact of science, the basic types of questions to be answered are:

1. What are the more important problems of material welfare today?
2. What lines of research are most likely to contribute to their solution?
3. A discovery or invention seldom has only the effects that were intended. The more general questions that must be answered before making decisions are based on the probable total social effects of a given scientific discovery or of a proposed line of investigation.
4. What changes in the organization of scientific effort are required in order that the investigations suggested by (2) and (3) may be efficiently pursued and the results quickly applied?
5. As a basis for answering (4), what is the present organization and how efficient is it? And more generally, what factors, social or individual, ultimately decide the course of scientific advance?
6. What changes in general social organization are made advisable by the advance of science?

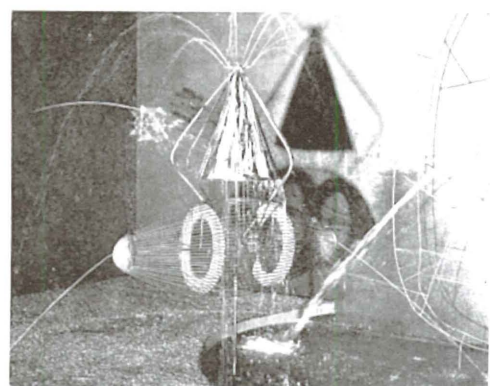
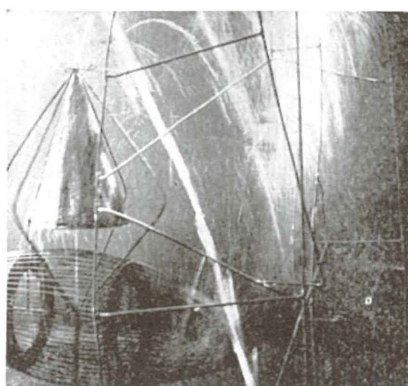
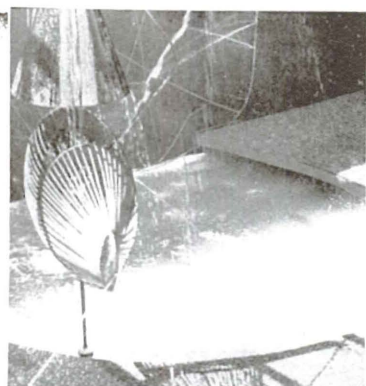
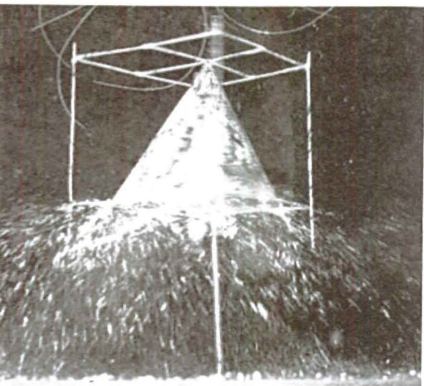
Based upon the belief that today there is more need than ever before to understand the full significance of the impact of science on society, Unesco has begun publication of a bulletin of abstracts. Entitled “Impact,” this bulletin collects information on the various aspects of the international and social implications of science and presents the material in the form of abstracts.





## WATER PLAY

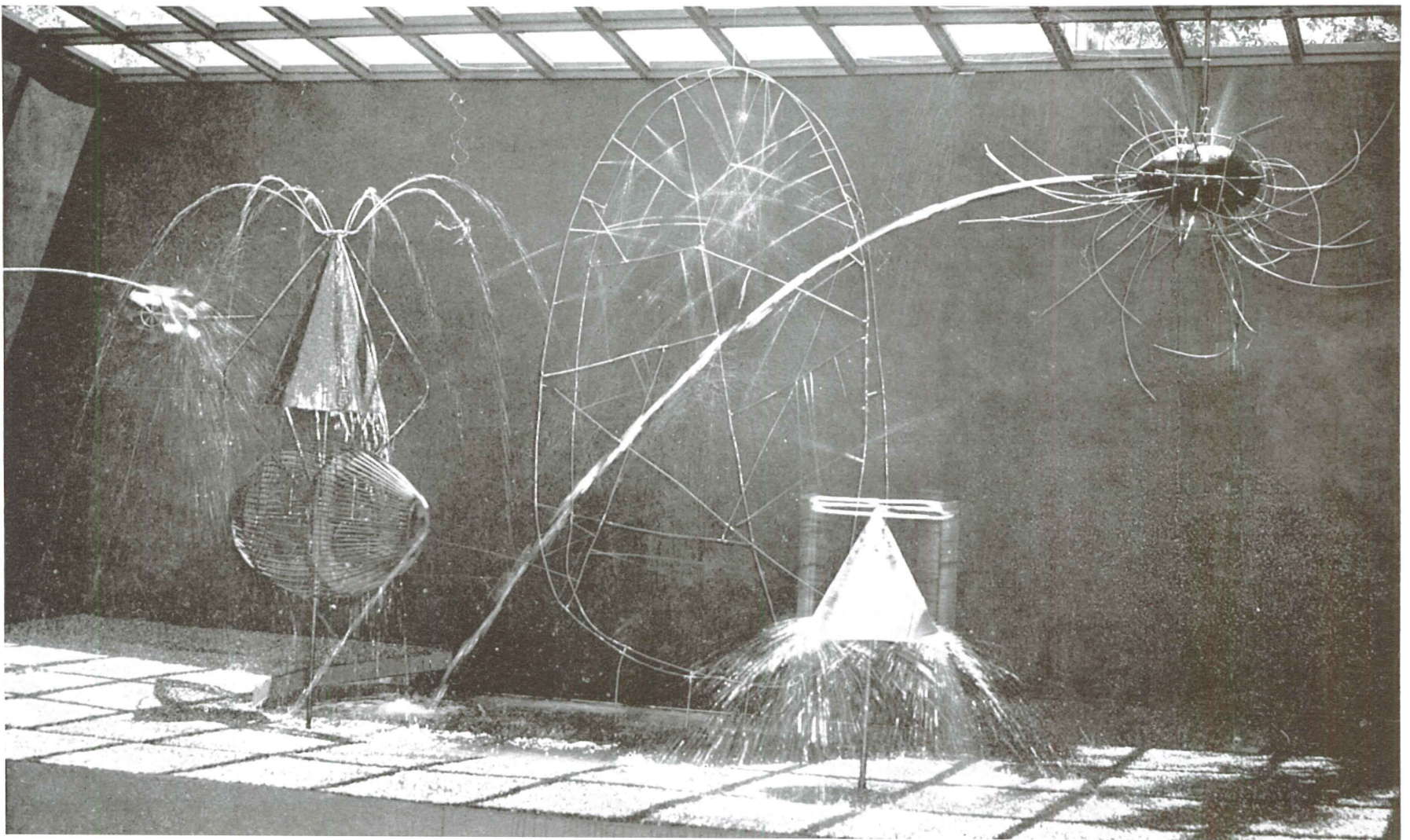
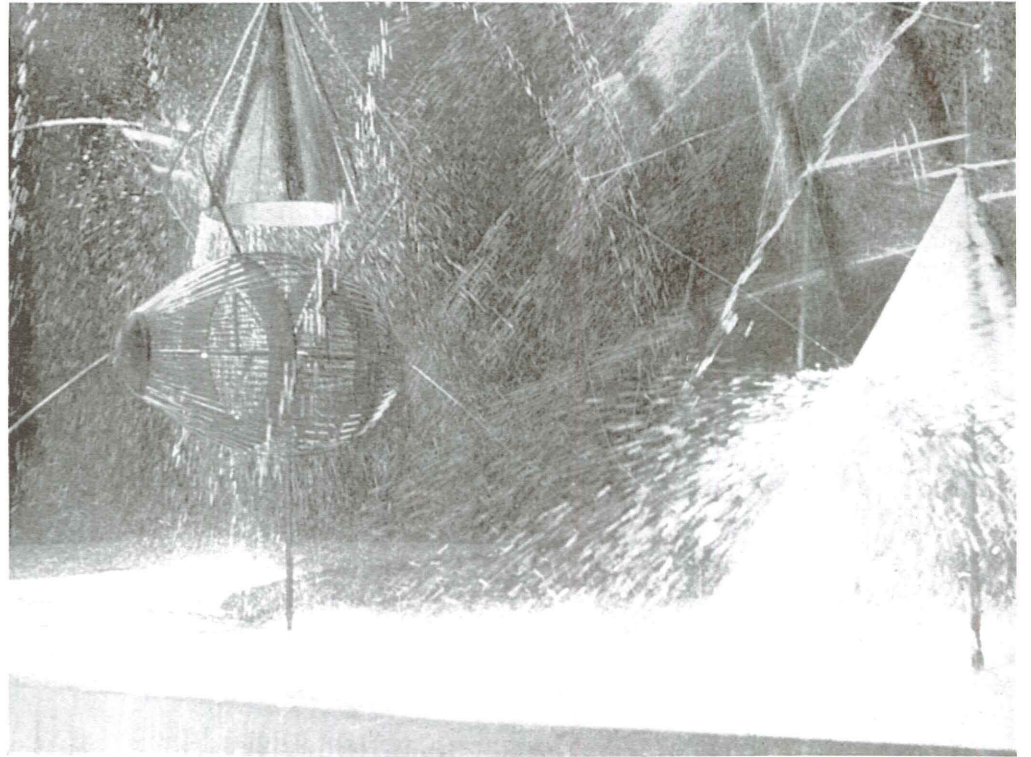
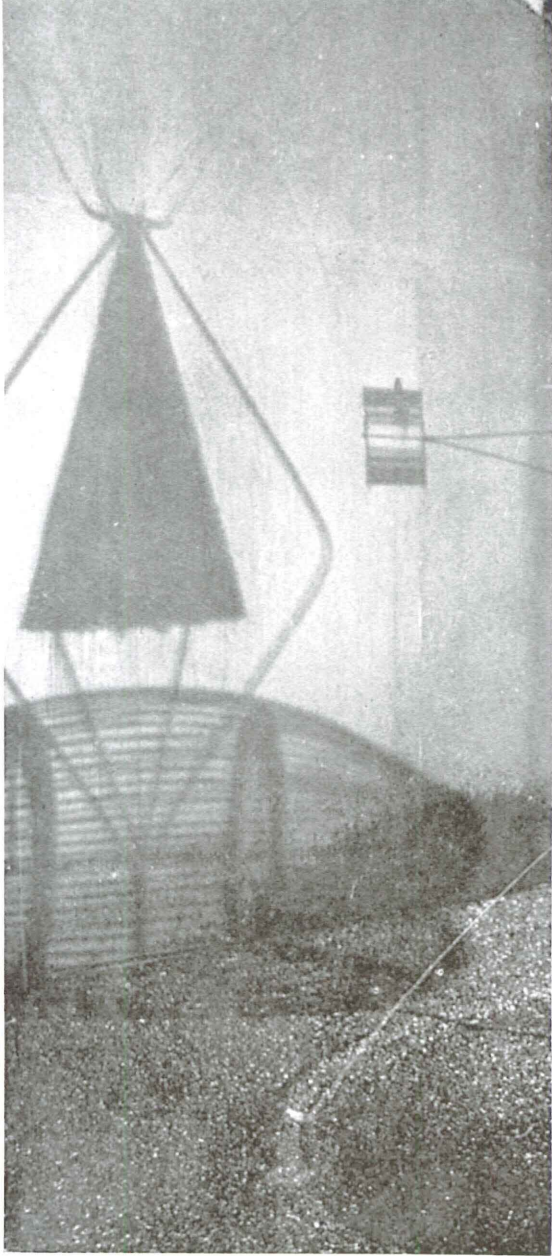
A FOUNTAIN BY WAYNE THIEBAUD AND JERRY McLAUGHLIN



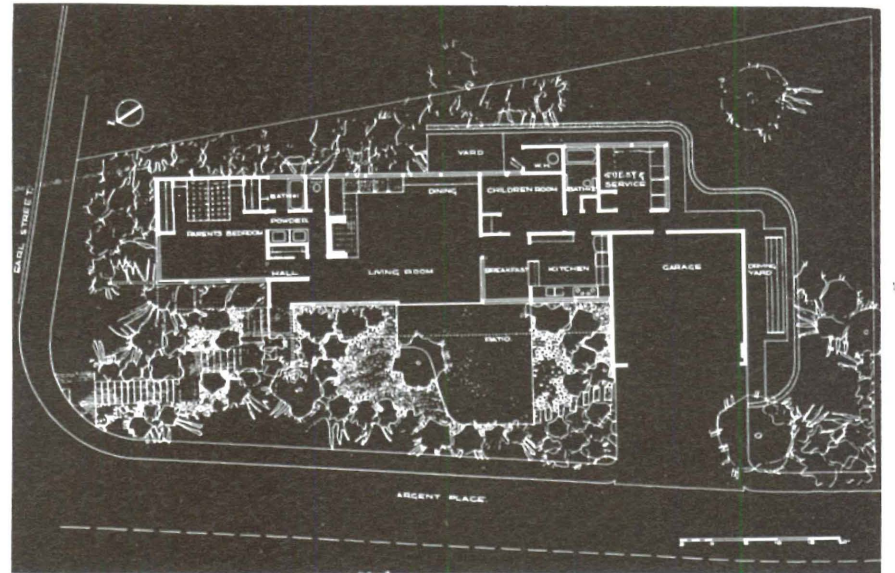
This fountain which was done as a part of the Art Exhibit at the California State Fair is an amusing and often rather wild composition in moving water. While its several parts are in motion there is a constantly maintained interest, and within the interplay dazzling confusion becomes part of a very engaging pattern and texture. The devices which are ingenious in material and form take on a lively life and vitality under the compelling movement of the water. The variety and the unexpectedness of the activity, the sometimes frantic, sometimes serene water in motion is fresh and cool and stimulating.

Thiebaud and McLaughlin have freely and playfully used the propelling power of the water itself to move the objects, and in turn this movement within the water creates a beautiful and sometimes hilarious experience.





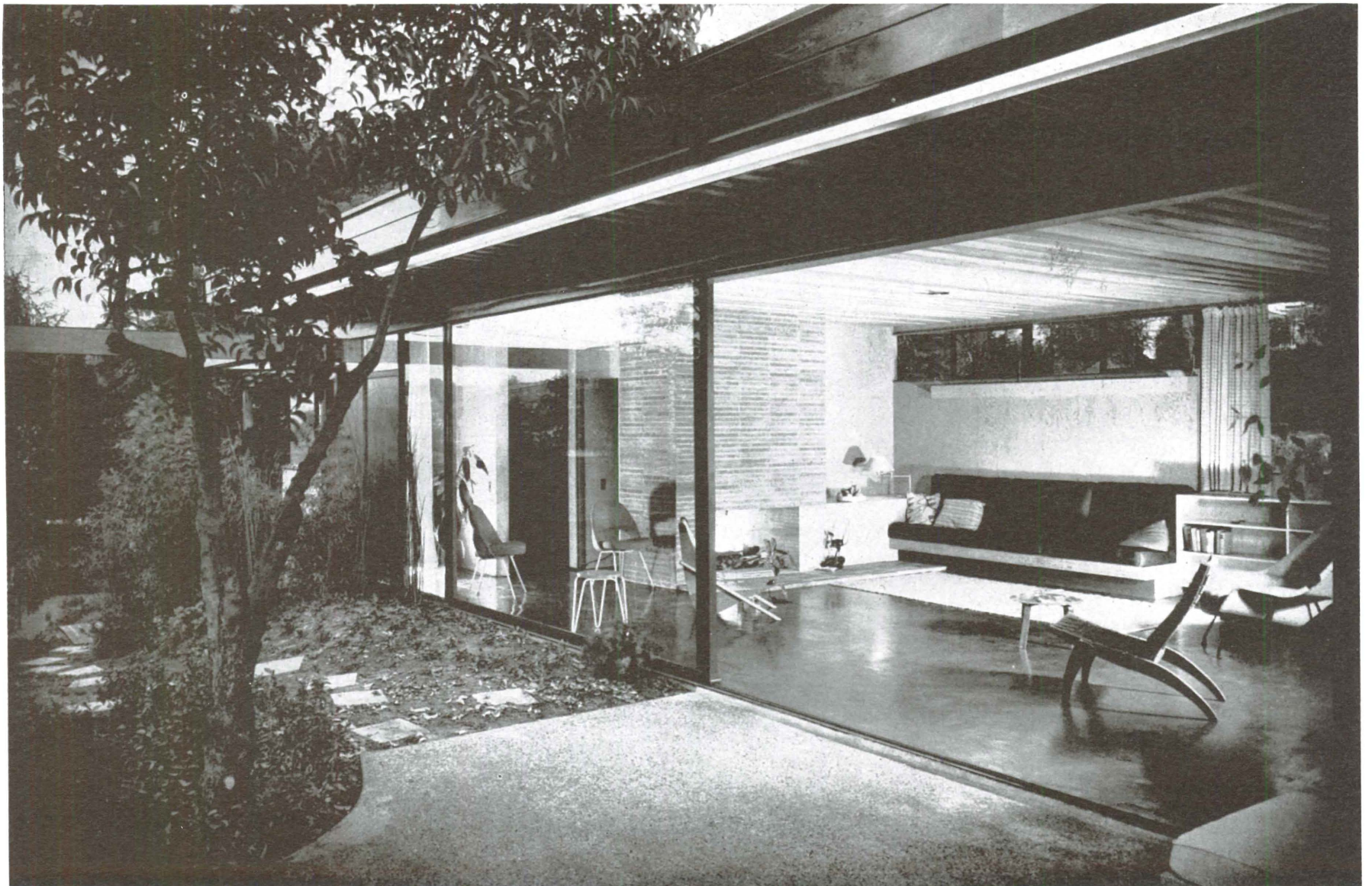




## A REUNION HOUSE

BY RICHARD NEUTRA, ARCHITECT

Close-up of patio with view into living room corner seat. Overhead lighting on roof projection illuminatively fuses at night exterior with interior and softly permeates the garden which has yet to gain density by age.

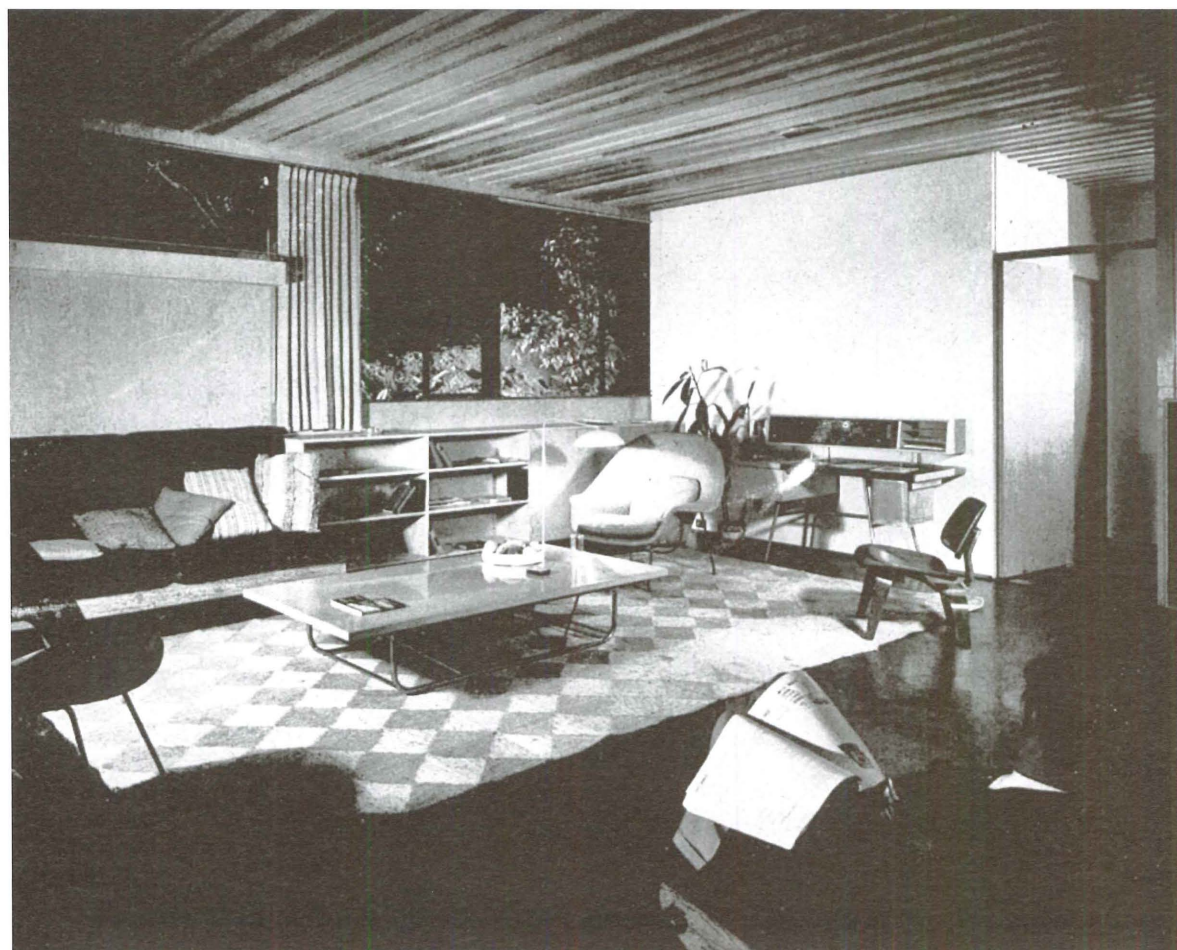




Top: Living room with door at left to glassed-in breakfast nook. Low table is recent modification of patented dual-purpose table designed by the architect.

Bottom: Looking from living room into glazed breakfast nook and kitchen with built-in electric range and oven. Natural ceiling and cupboards throughout. Dining room chair in white plastic with metal legs and comfortably flexible back, designed by architect.

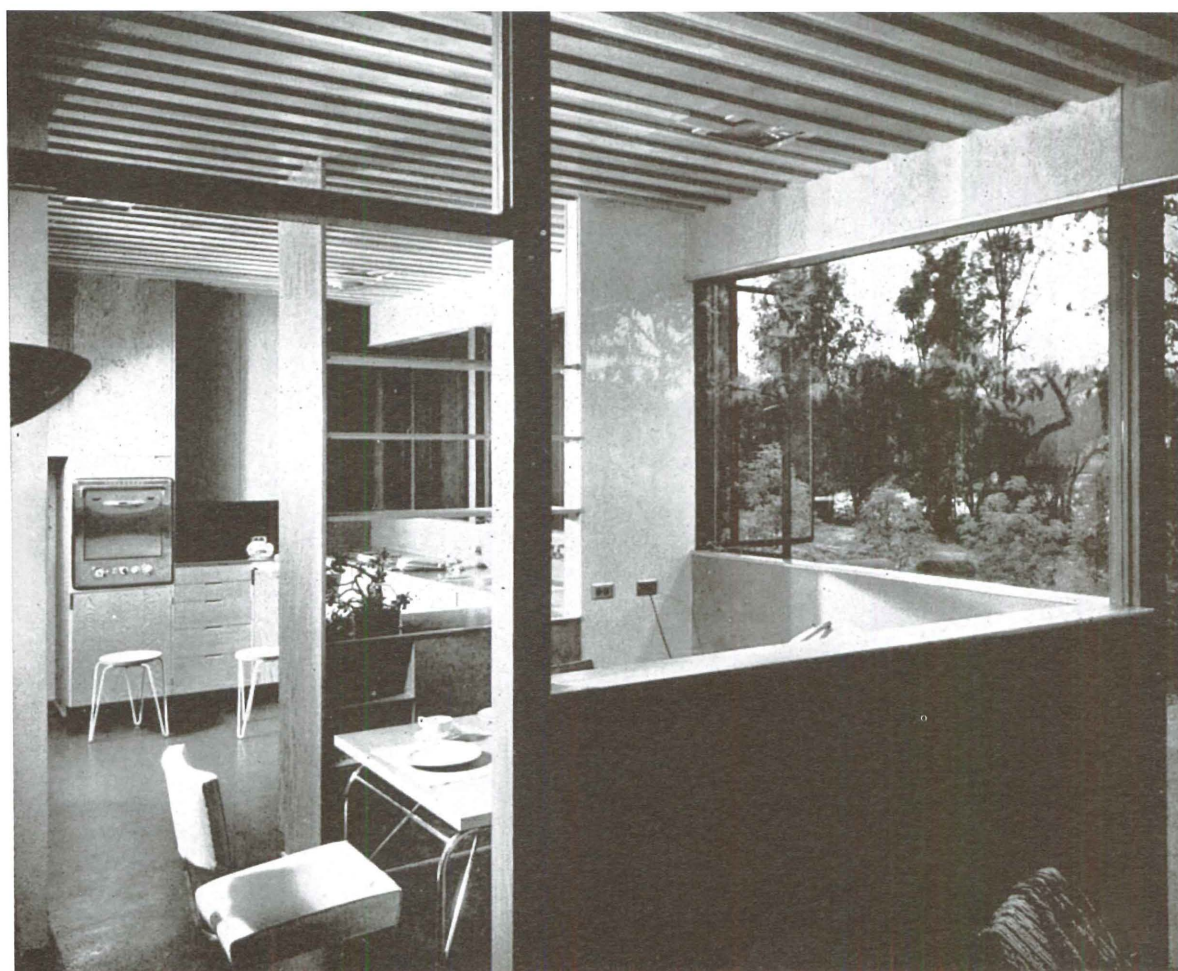
Night view of main entrance looking towards patio.



Bernard Shaw thought that the capacity to enjoy life, to understand it and to draw intelligent emotional conclusions from sixty years of living, could be the normal capacity of old age. The first step of geriatrics in architecture is to recognize the principle that youth is too good a thing to keep for the young only. Grandchildren are more pleasant to grandparents than to their own fathers and mothers. But there is that other principle that old age can take youth and be mixed up with children only in measured doses.

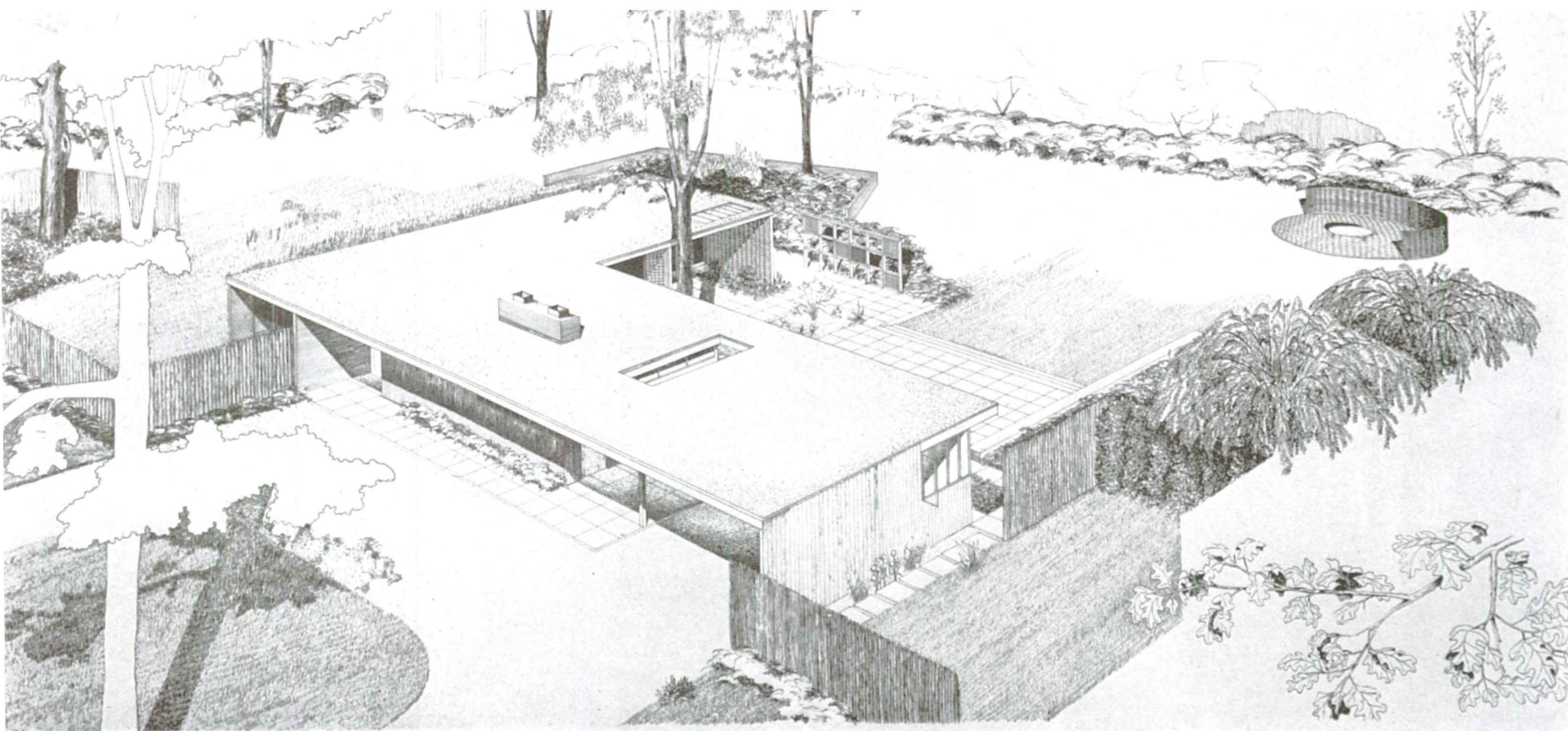
The specifications for a family reunion house must be that the house shall not be too burdensomely large between avowedly intermittent visits. For the periods when the older people live there alone, which is the majority of the time, it should be comfortably reduced in house-keeping area and as free as possible of unnecessary chores. But when the family visitors arrive it should be possible to put them at ease without too great a disturbance. The children should have sufficient separation so as not to fear to disturb or be disturbed. It is not a question of sumptuous sleeping rooms but usable quarters on the other side of those facilities which will be used in common with the host; the living-together area. The living-together must be a visit within a visit; the pleasure of being together must be often repeated instead of assuming the burden of being in each other's way.

Naturally, such a problem can be solved on various financial levels; a family reunion house may be a small one or a luxurious one, but great ingenuity is necessary on the part of the architect if these requirements are to be solved within a relatively small floor area. This house, then, has been built not only for children and grandchildren on a visit but also for the grandparents who receive them.—RICHARD NEUTRA.



PHOTOGRAPHS D. J. HIGGINS





## HOUSE BY A. L. AYDELOTT AND ASSOCIATES, ARCHITECTS

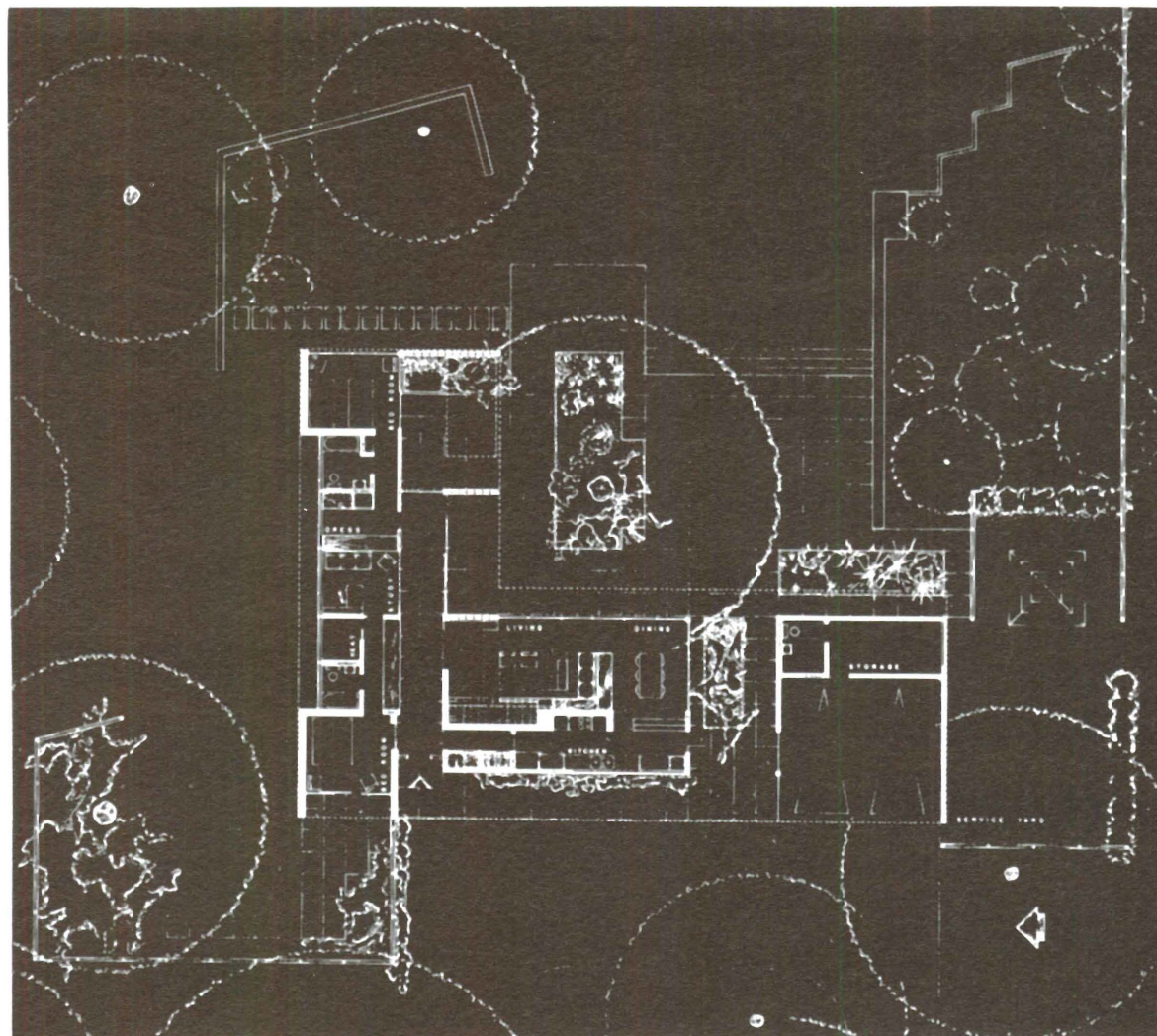
LANDSCAPING BY WALTER A. J. EWALD AND ASSOCIATES

The plan shows an "L" shaped scheme with two bedrooms, baths, and a den in one wing and the living-dining room and kitchen in the other. The connecting link is a large entrance foyer affording access to rooms in both wings and extending itself into a spacious gallery with a large opening to the living room, the den and, directly opposite, the paved terrace. By the familiar device of sliding glass doors, the bedrooms and the gallery are completely opened to their outside terraces with the openings well protected by roof overhangs and privacy provided by garden walls. The problem of planning the best natural light and ventilation for the extremes of summer and winter weather offers the greatest challenge to the designer in the "Mid-South." The site was of great assistance with its several large oaks and small deciduous trees and hedges all related to the house areas in the site planning.

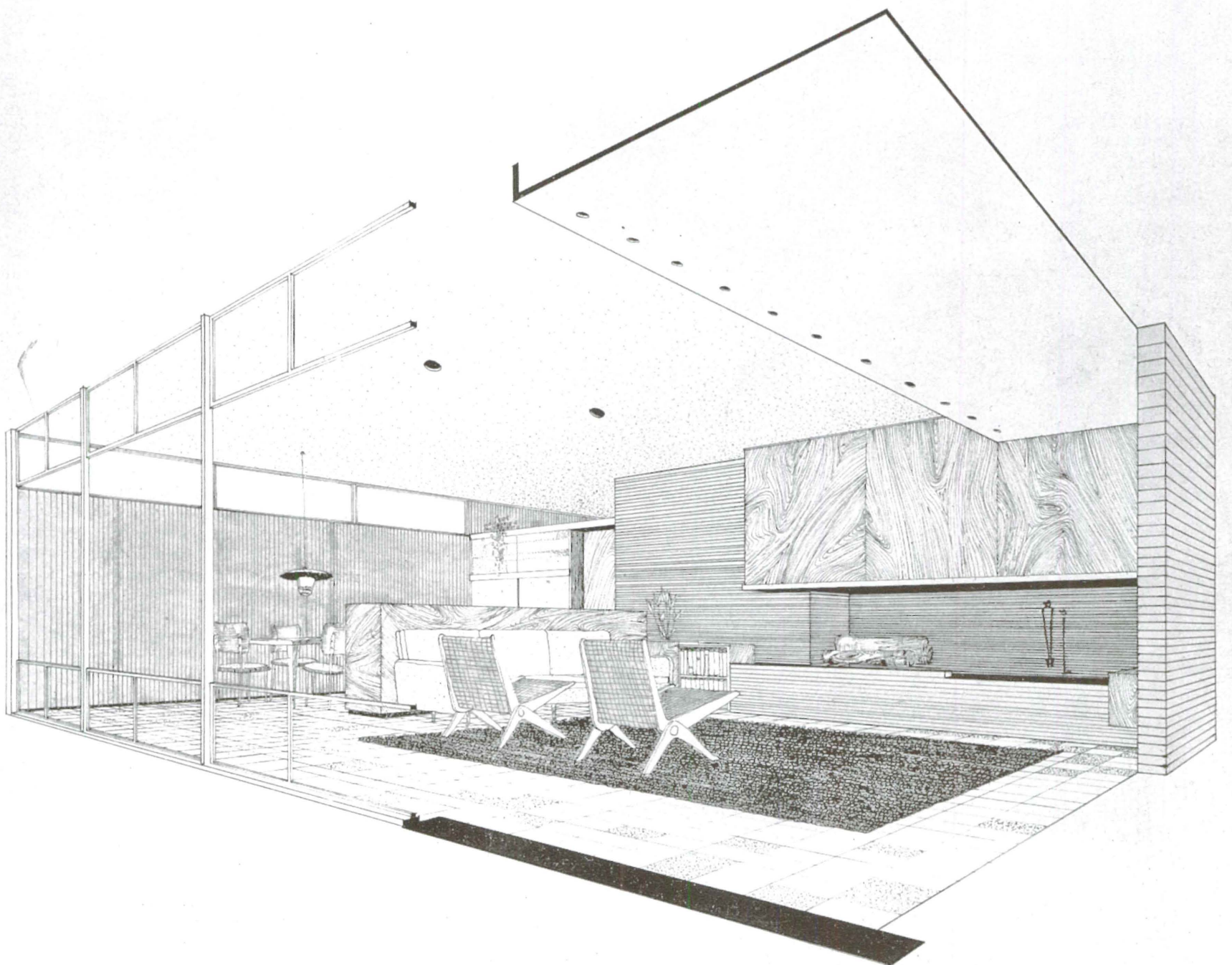
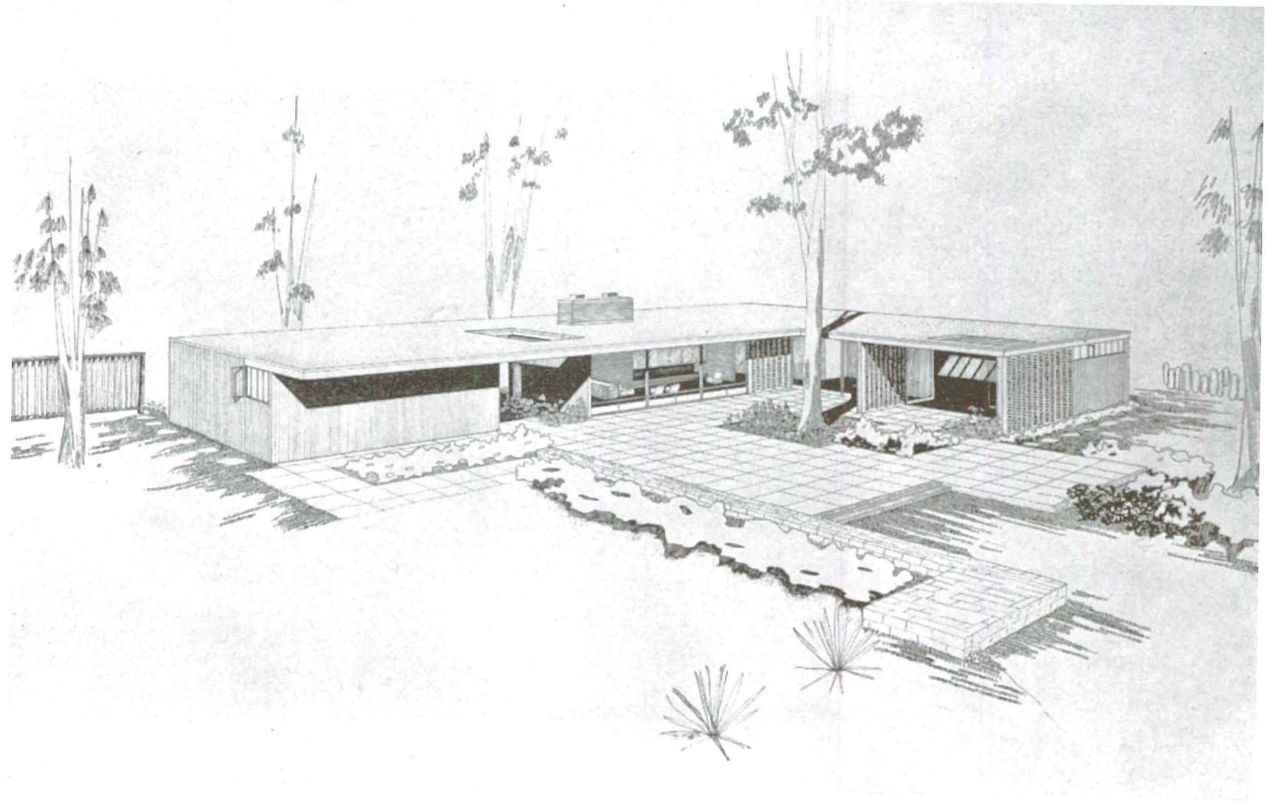
The problem was to provide informal, generous living space for a couple whose grown children are no longer with them. The clients make gardening a serious pastime, and because of this the outdoors are intimately associated with the social areas and insured a controlled vista from all the rooms with glass walls. Economically small, intimate rooms can be opened out to a spaciousness usually associated with luxury houses only. In contrast to the compactness of the plan, there is the openness of the gallery, foyer, living-dining, kitchen and terraces. Here, visual barriers let the spaces flow together with little restriction.

The space between the two bedrooms is occupied by tile baths, a dressing room with built-in casework, a heater room, and a den off the gallery which will accommodate an overnight guest. One wall of both bedrooms and the adjoining gallery can be completely opened to the concrete terrace. The entrance foyer is lighted by softly infused light from behind a bamboo panel in the louvred ceiling which extends in the living room to form a covered light source. A brick fireplace in the living area has a large copper-trimmed hood covered with plywood which forms the entire west panel.

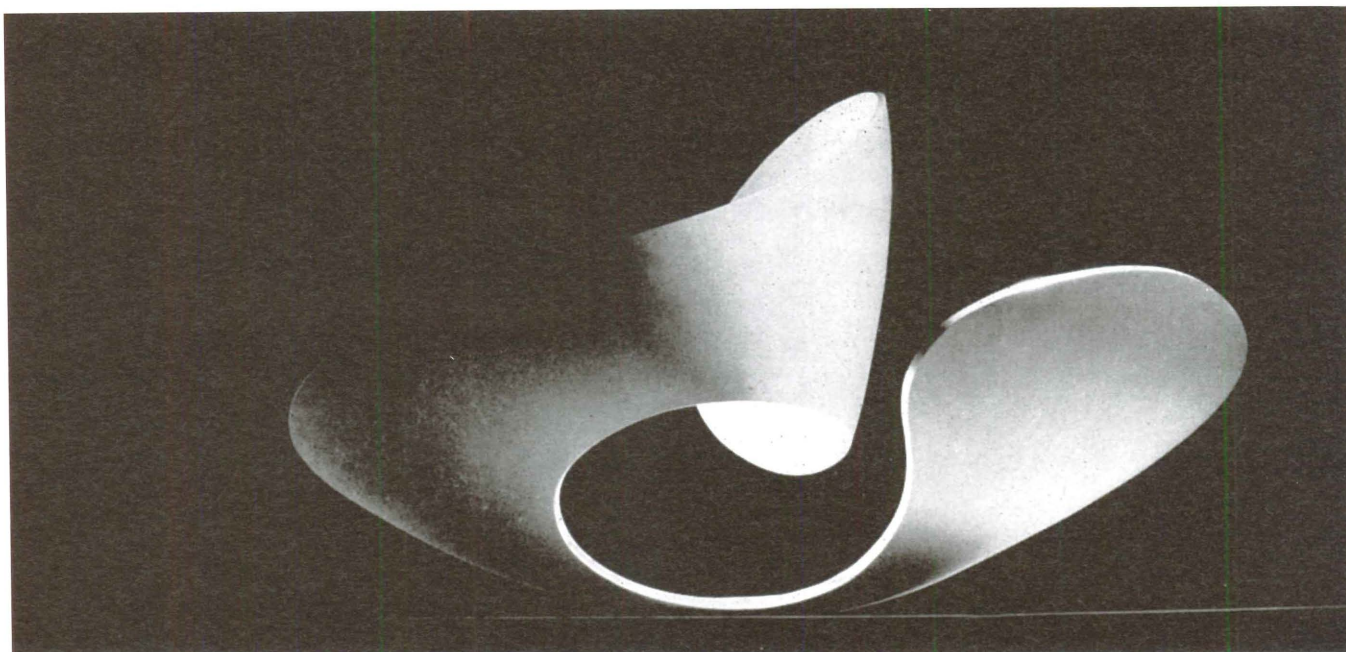
The materials used include vertical redwood siding, light red Roman brick, painted fascia, steel door and window frames, oak solid core doors, terrazzo rubber tile, ceramic tile and carpet-covered concrete flooring.







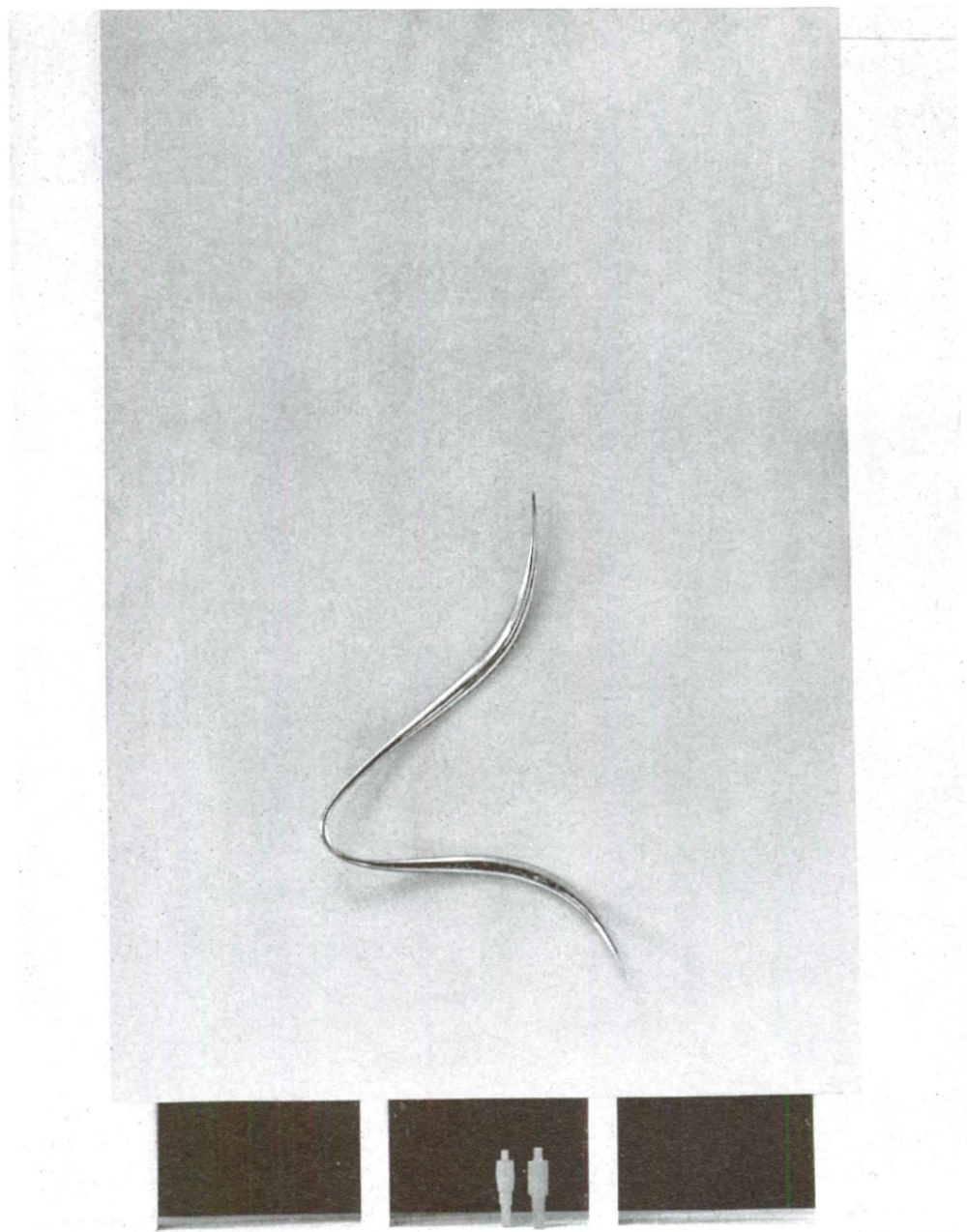




PHOTOGRAPH LIONEL FREEDMAN

JOSE DE RIVERA

BY DORE ASHTON



PHOTOGRAPH MARC NEUHOF

At a recent forum at the Museum of Modern Art, six sculptors and a group of architects hotly disputed the problem of sculpture in relation to architecture. From the flurry of recrimination and the vivid crossfire of polar arguments, one fact clearly emerged: our sculptors and architects, like proud potentates of yesteryear, charged with an anomalous sense of sovereignty, still resist the notion of fusion.

The contenders agreed upon the need for harmony, for cooperation among the three plastic arts; the problem was to find a meeting ground. Where is the key to integration?

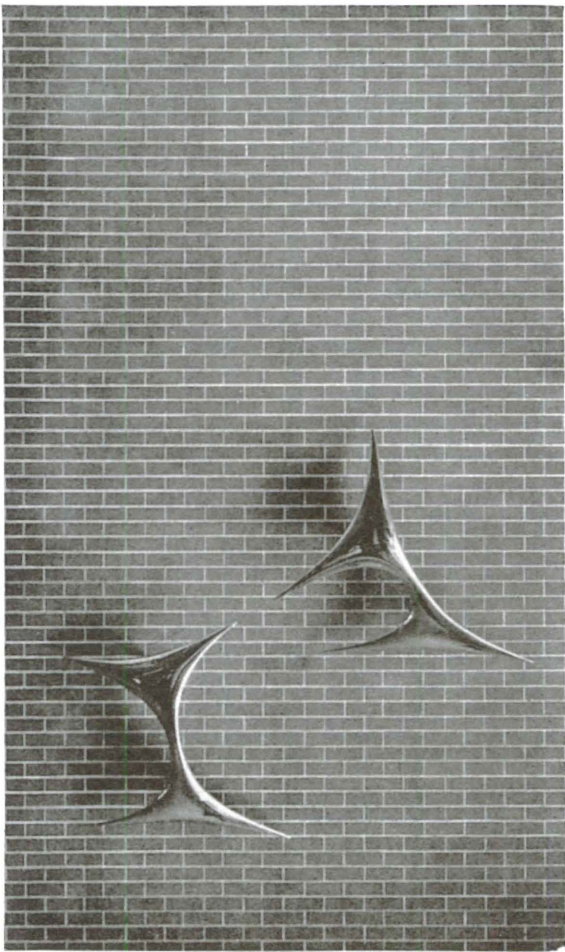
For José de Rivera the answer is patent. While architecture can stand alone as a functional form, it is nevertheless a pure plastic art form. If contemporary architecture and sculpture are to be unified, they must be conceived on the same esthetic plane as a 3-dimensional space experience. Good contemporary architecture has freed itself of representational decorative shapes; sculpture related to it should be conceived on the same level: as pure plastic form devoid of symbolic or representational connotation. For de Rivera, contemporary architecture and sculpture, like Beaudelaire's "Correspondences," have inherent affinities.

He believes that while painting, sculpture and architecture are in themselves a complete experience, they can, when integrated, produce a total experience beyond the level they express separately. He resolves the question by regarding the three arts as esthetic equals available for unification into a **single form**.

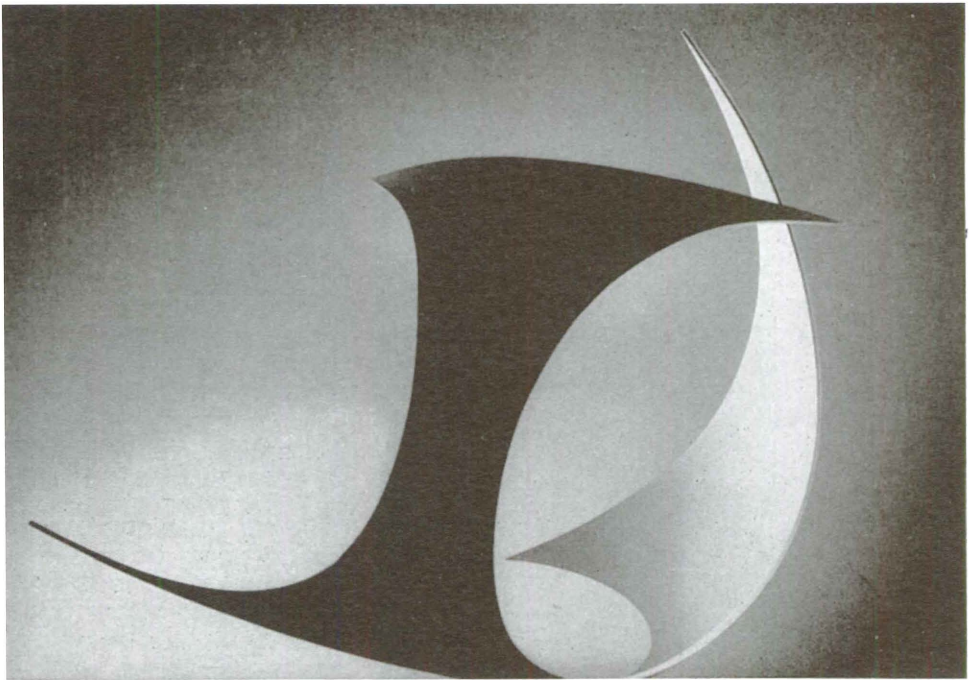
Since the turn of the century, art has been concerned with changing concepts of space. In Moholy-Nagy's "New Vision" more than 40 kinds of space are recorded. From the old sculptural fixation on "mass" or displaced space, we have gravitated to the notion of weightlessness. The Cubists found an "interior" space in 2-dimensional terms, and the Constructivists made this interior space significant in terms of **motion**. Revolution in sculpture brought new key words. "Hollow space," "dynamic" equilibrium," "from tactile grasp to visual grasp," and finally, "from mass to motion," were terms in the new lexicon of sculpture before the second world war.

Continued on page 34

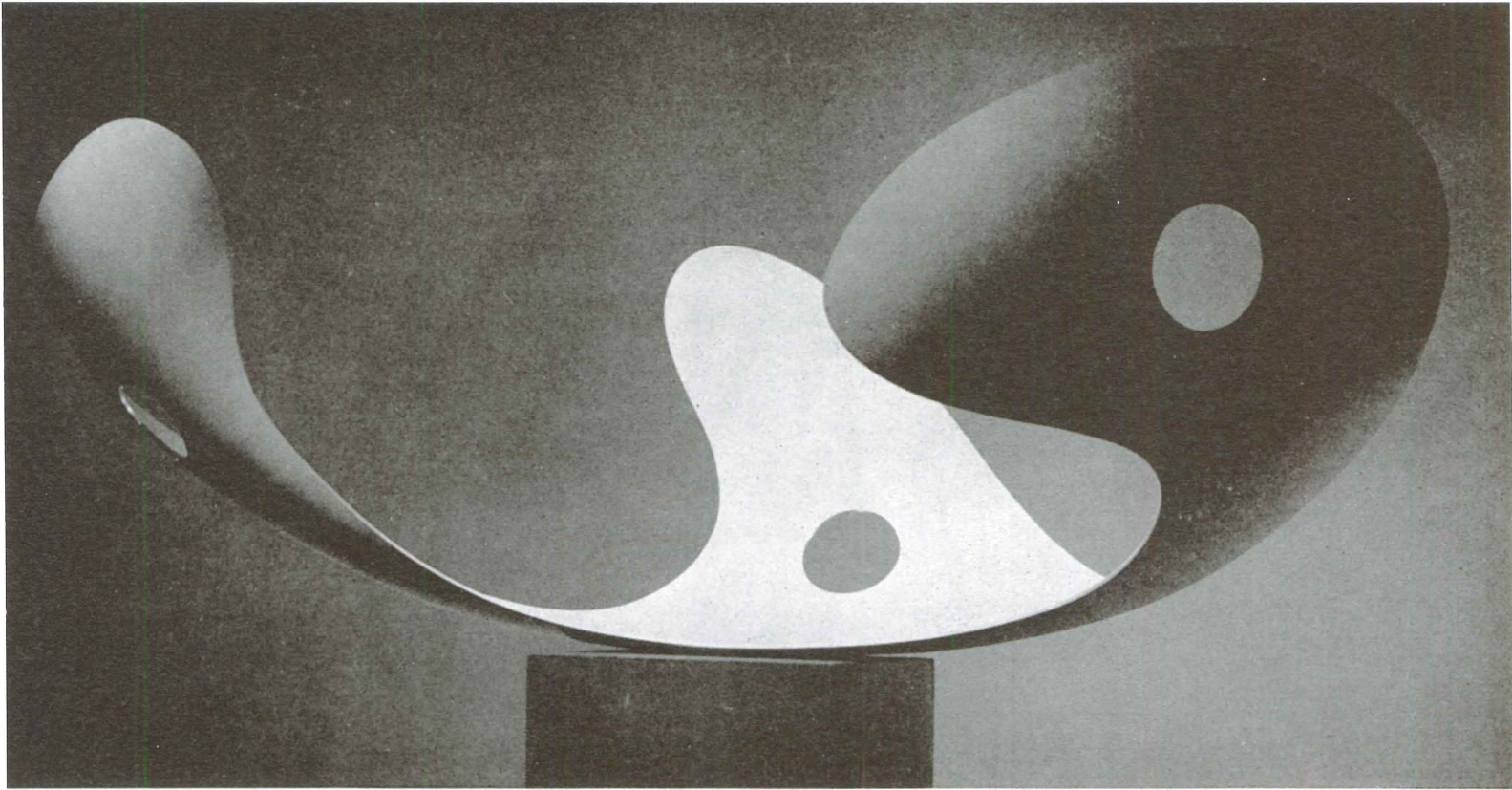




PHOTOGRAPH MARC NEUHOF



PHOTOGRAPH LIONEL FREEDMAN



PHOTOGRAPH EZRA STOLLER



# ARCHITECTURAL SCULPTURE TODAY: A SURVEY

BY IRVING TITEL

In a recent interview published in the Magazine of Art, Theodore Roszak, the inventive sculptor of "Spectre of Kitty Hawk" and other imaginative metal pieces, had some gloomy things to say about the present-day relation of sculpture and architecture. He said, "I am afraid that any intelligent planning on the part of architect and engineer sufficiently broad in scope to allow for an organic acceptance of sculpture in architecture would be impossible under present conditions. The prospect of supplementing architecture with sculpture in a way that would permit the integration of their respective spatial orbits within a consistent community environment would be little short of miraculous."<sup>1</sup>

This divorce has become such a commonplace that even Lewis Mumford dismisses the entire problem by implying that "... the development of the two arts (architecture and sculpture) should be parallel; and the interaction should be mainly a spiritual one ..."<sup>2</sup>

Many of us have been so lulled by the snail-pace of history that we do not realize the strange and unique position into which modern sculpture has evolved. Not since the days of the small, Lachaise-like ivory statuettes of female figures (when there was no architecture to speak of) has sculpture been so much alone. Not only has sculpture become divorced from architecture but one can almost sense an air of animosity between the former marriage partners; a polite animosity to be sure, as if one were saying to the other, "We can at least still be friends." How did this all come about, and why? I am not going to try to answer this question, although it is certainly one that should tempt the curious Art historian. Let me just point a few familiar landmarks, and let us hope that this historical telescoping will imply some fruitful meaning.

Three kinds of architectural sculpture exist: the integral, the applied, and the related.<sup>3</sup> The first two predominate in ancient times. The last is almost exclusively modern.

The pyramid, of course, could be considered as a supremely convincing example of integral architectural sculpture. In fact, the term "architectural sculpture" should be modified to "architecture-sculpture" to point out the complete unity that exists here. The impressive, monumental simplicity of the pyramid has never lost its esthetic sculptural power, although its ceremonial use has long since disappeared.

Artists in recent times constantly speak of the Middle Ages with a note of nostalgia. Roszak, in the aforementioned interview, expressed this longing too: "The last vital span of sculpture occurred at the richest period of Christian theology, between the eleventh and fifteenth centuries, when the artist could work within an assured collective unity perhaps never to be regained."<sup>4</sup> Certainly the Gothic cathedral is a magnificent storehouse of integral and applied architectural sculpture, one that is used constantly to measure the nature of the art production of today. For the modern sculptor, the eleventh and fifteenth centuries are understandably a source of vital inspiration; it was the last great period of architectural sculpture. In the eyes of such sensitive artists as Theodore Roszak or Naum Gabo, to mention only two,<sup>5</sup> the flesh and blood relationship of Medieval architecture and sculpture would indeed seem like a paradise lost. Frank Lloyd Wright has more than once referred to Renaissance architecture in none-too-complimentary terms. He undoubtedly would think little more of the sculptural output of that great age. His own homes are filled with Oriental sculpture and Japanese woodcarvings. The interest in mass as opposed to volume would certainly indicate one of the basic differences between Renaissance and modern architectural (as well as sculptural) outlooks. According to Valentin, in his book, "Origins of Modern Sculpture," Michelangelo can be credited with the idea of sculpture seen in the round, which was already at that period an indication of the growing separateness of architecture and sculpture.

ture," Michelangelo can be credited with the idea of sculpture seen in the round, which was already at that period an indication of the growing separateness of architecture and sculpture.

The frightful eclecticism that followed in the wake of the Renaissance is still so close as to spare detailed description. The late 18th and most of the 19th century sculpture was given over to a mawkish imitation of the worst of Renaissance sculpture, which in turn was an imitation of the worst of late Greek and Roman sculpture. This was the height of bad taste masquerading as spiritual refinement; Architecture, of course, suffered the same fate. A reaction was sure to follow, and it was thoroughly cathartic. The architecture of the past was renounced, and sculpture was not even to be given a second chance. The Bauhaus in Germany was the official form of this reaction, and it launched a kind of architecture which later came to be known as the International Style.

Kay Fisker, Danish architect and critic, described the Bauhaus esthetic in these words: "It regarded as romantic nonsense all values except those dictated by considerations of technique, economy, analysis of function and use, easy maintenance and durability; artistic content was forced into the background. The designation Baukunst was replaced by Bauen; the architectural schools were renamed the Building Schools; and the architect would have preferred to exchange his title for that of engineer. Naturally, architecture as an art could be mentioned only in cautious circumlocutions."<sup>6</sup>

From the severe twenties until the present, Architecture and Sculpture have, in the main, gone along the parallel paths Mumford says they must go. Attempts were made at reconciliation (witness Mies Van der Rohe's use of a statue by Kolbe in the German Building of the Barcelona World's Fair of 1929), but usually the estrangement was kept. However, an interesting underground liaison soon became evident. Architecture began to resemble Sculpture, and Sculpture began to look a lot like Architecture.

The criteria of sound architecture in the twenties were remarkably like some of the manifestos of the Futurist, die Stijl and Constructivist groups: Respect for the nature of materials, use of new materials such as steel and reinforced concrete; interest in volume relations as well as mass; transparency gained through the use of glass and plastics, cantilevering of structures; freedom of interior movement, and so on.

The early Le Corbusier said: "Ornament is always placed to conceal a misconception."

In March of this year, Jose Luis Sert, the President of the International Congress of Modern Architects said: "The superfluous is what mankind has always found the most necessary."

In the contrast of these two statements, I believe, may be seen the change of heart that has taken place in contemporary architecture.<sup>7</sup> Indeed, Le Corbusier in his recent work has obviously come closer to Sert's opinion.

Not that this greater humanity in architecture will mean a return to the sylphs and water demons of the past (the days when naked Indians will shoot non-existent arrows into the tenth story windows of Chicago's Steven's Hotel is, I hope, gone), but architects are looking for a fuller and more varied use of materials and sensitivities than the rather formalistic limitations of the early functionalists.

<sup>1</sup> ROSZAK, THEODORE J., "SOME PROBLEMS OF MODERN SCULPTURE," MAGAZINE OF ART, FEBRUARY, 1949, P. 55.

<sup>2</sup> MUMFORD, LEWIS, "MONUMENTALISM, SYMBOLISM AND STYLE," MAGAZINE OF ART, OCTOBER, 1949, P. 206.

<sup>3</sup> SEE JOSE LUIS SERT'S DESCRIPTION OF THESE TERMS: "INTERIORS," MAY, 1951, P. 103.

<sup>4</sup> *IBID.*, MAGAZINE OF ART, P. 55.

<sup>5</sup> WITNESS THE RECENT FIASCO IN THE FIELD OF ARCHITECTURAL SCULPTURE, WHEN THE ESSO STANDARD OIL COMPANY TURNED DOWN GABO'S PROPOSED MONUMENTS FOR THEIR BUILDING IN ROCKEFELLER CENTER.

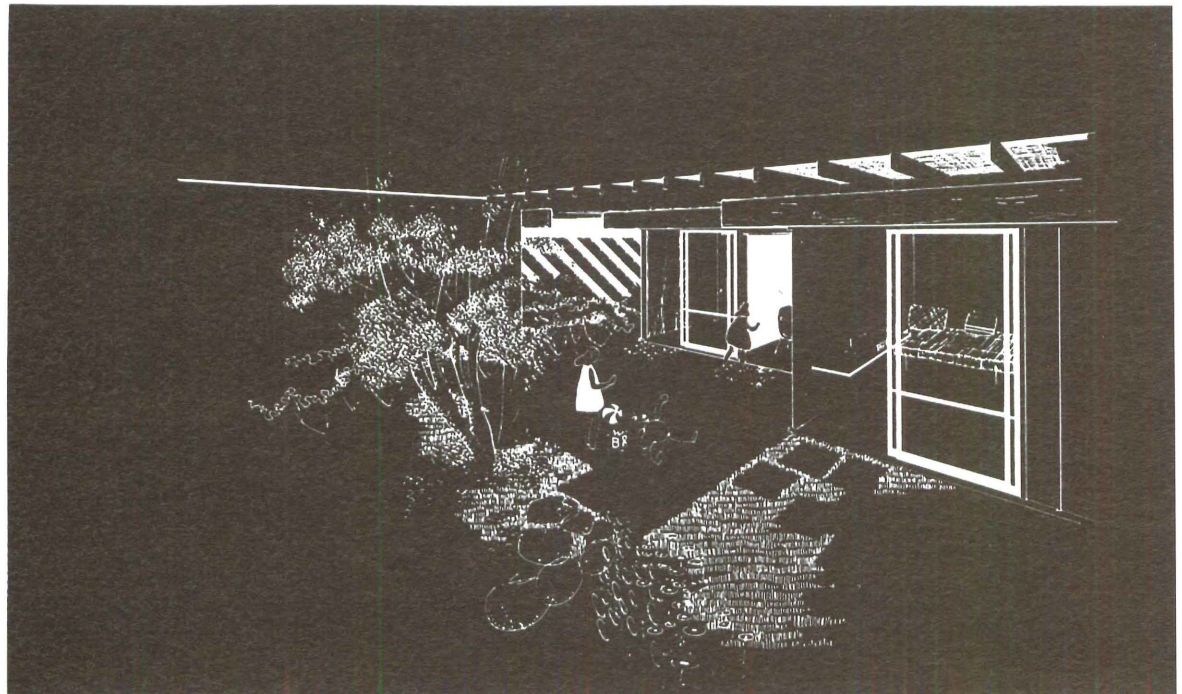
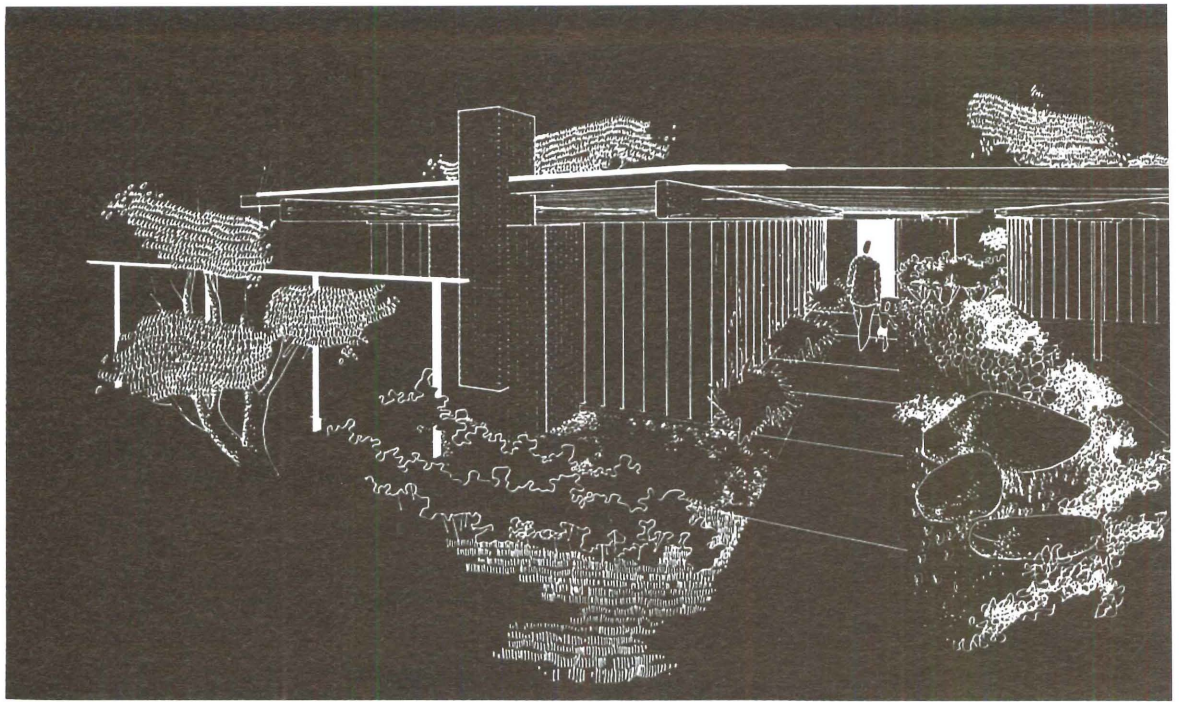
<sup>6</sup> FISHER, KAY, "THE MORAL OF FUNCTIONALISM," MAGAZINE OF ART, FEBRUARY, 1950, P. 66.

<sup>7</sup> THE COLLABORATION OF RICHARD LIPPOLD AND WALTER GROPIUS WHICH RESULTED IN LIPPOLD'S EXCITING SCULPTURE FOR THE HARVARD DORMITORIES, SHOULD BE ENCOURAGING.



# HOUSE IN ALTADENA

BY BYLES, WESTON & RUDOLPH



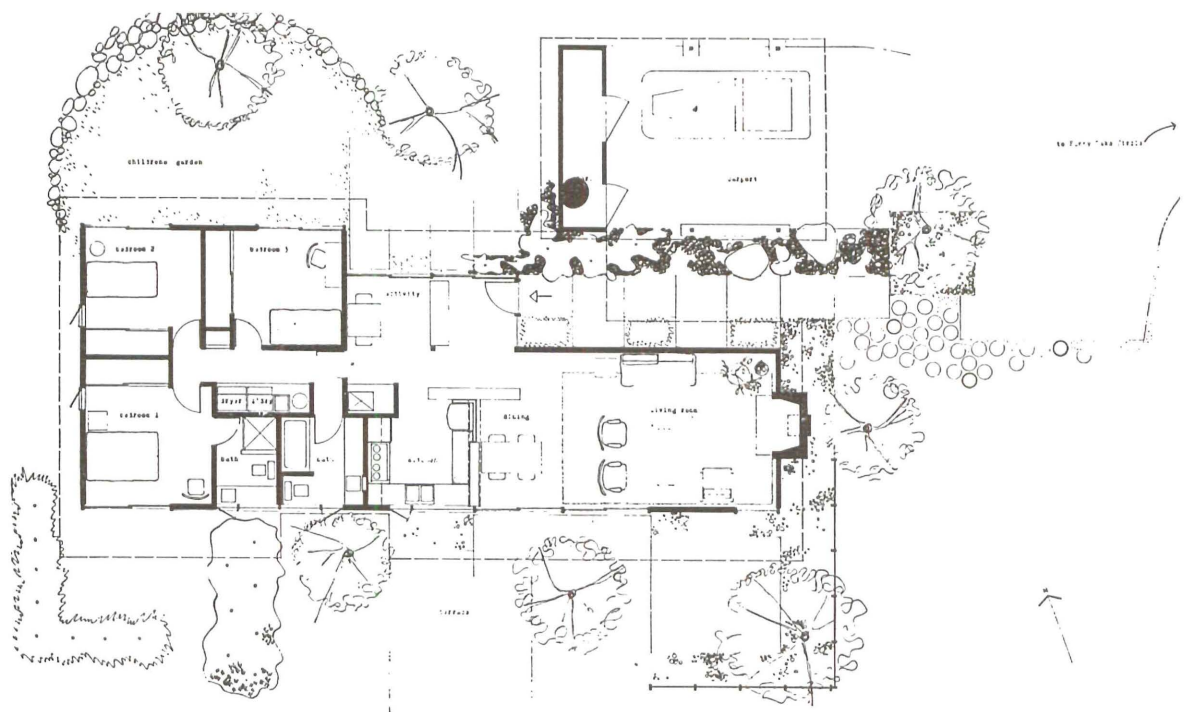
This house is being built by the designers to make available to the contemporary-minded home-buying public a product which the merchant builder is not offering at the present time. It is their object to incorporate good design with new building techniques in an attempt to create a contemporary environment at a reasonable price.

The site slopes downhill from the road and is covered with old olive trees providing a distant view of the surrounding hills or an intimate screened view through the trees.

The plan includes three bedrooms, two bathrooms, a combination living-dining area and an open kitchen centrally located. A small activity area across from the kitchen provides a place for sewing, supervised child play, or other specialized activities.

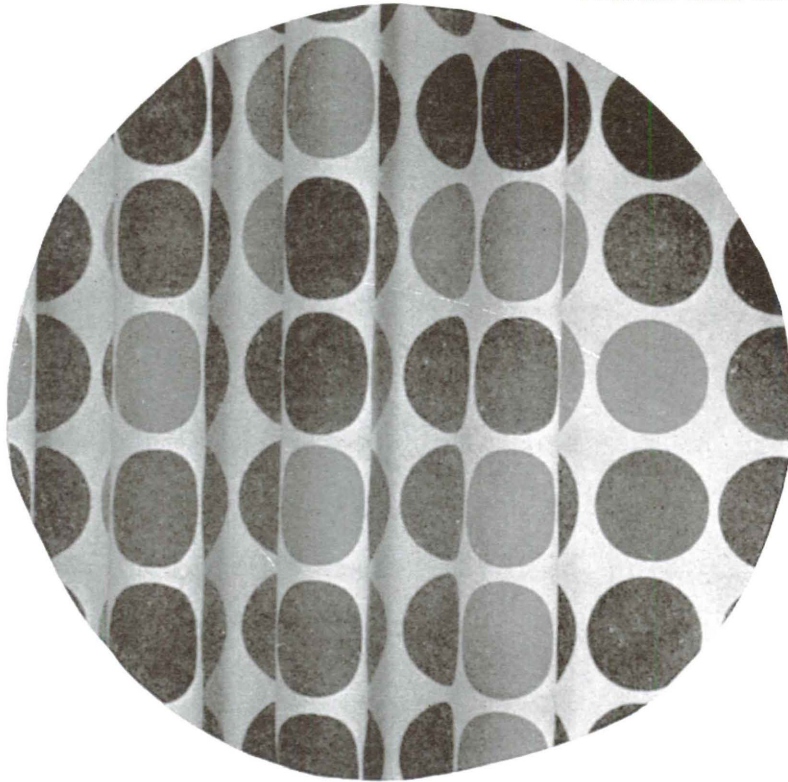
The construction of the house is a conventional slab on which is a variation of the post and beam structural system. Longitudinal beams are spanned by exposed rafters on top of which lies the finish ceiling, sheathing, insulation, and built-up roof. Pairs of sliding "shoji" type doors provide light, ventilation, and access to the outside from all major rooms. The standard stud construction filler walls are covered with redwood boards and batts on the outside and drywall on the inside.

The house is equipped with a forced air furnace, garbage disposer, exhaust fan over stove, and metal drawer units. Space is provided for an automatic laundry, dryer, and dishwasher.

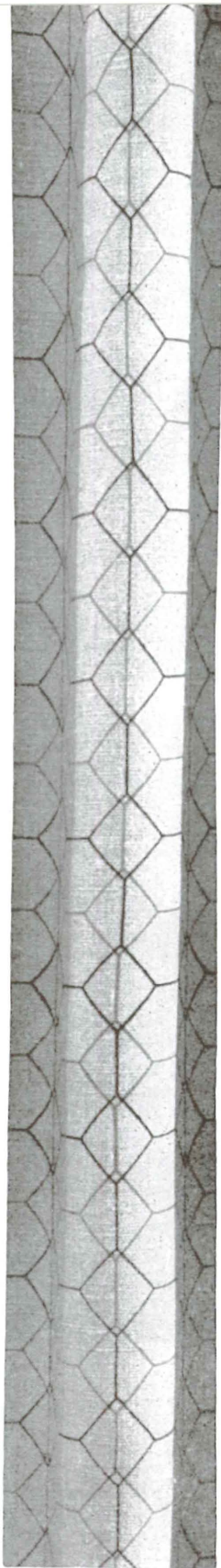




"CIRCLES" FROM THE NEW FABRIC COLLECTION DESIGNED BY ALEXANDER GIRARD, AIA, FOR THE HERMAN MILLER FURNITURE COMPANY. IT CAN BE HAD ON LINEN OR ON SHEER SILK GAUZE; WIDTH 48".

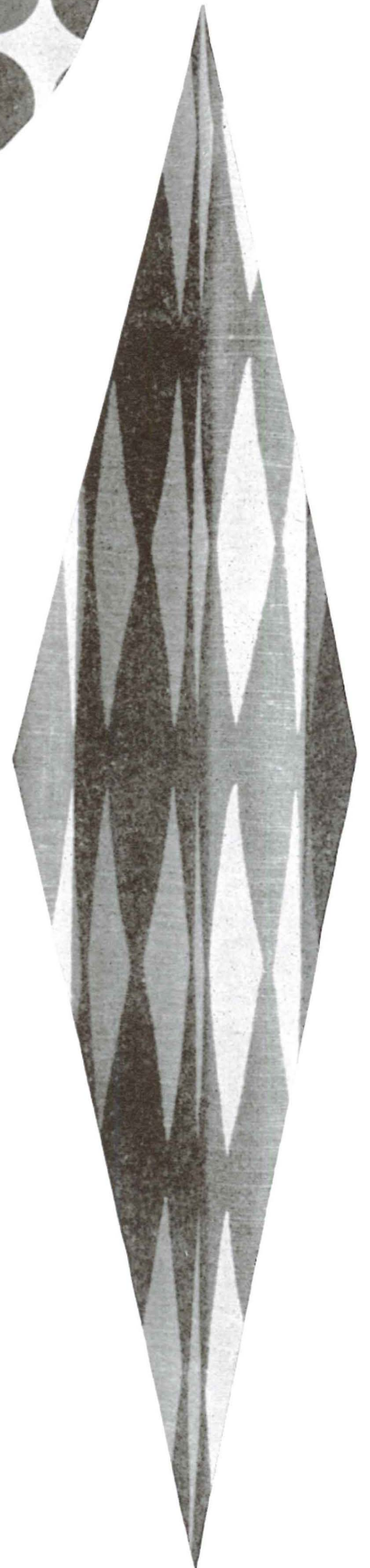


"HONEYCOMB" BY JOEL ROBINSON FOR L. ANTON MAIX, INC.

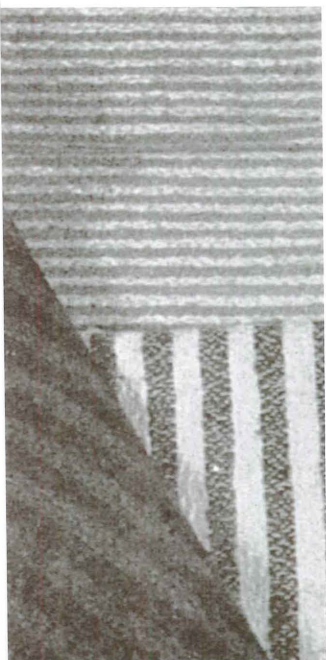


## FABRICS

"ELEMENTS ONE" BY OLGA LEE BAUGHMAN; AN ELONGATED SHAPE AND A REPETITIVE LINEAR DESIGN ELEMENT IS COMBINED BY THE DESIGNER IN "ELEMENTS ONE." MUSTARD YELLOW IN THE DIAMOND FORM AND DARK BROWN IN THE LINEAR FUSE AND BRING OUT THE LUSTRE AND TEXTURE OF THE LINEN BACKGROUND. THIS IS FROM THE COLLECTION "KALEIDOSCOPIC PRINTS" FROM L. ANTON MAIX, INC.

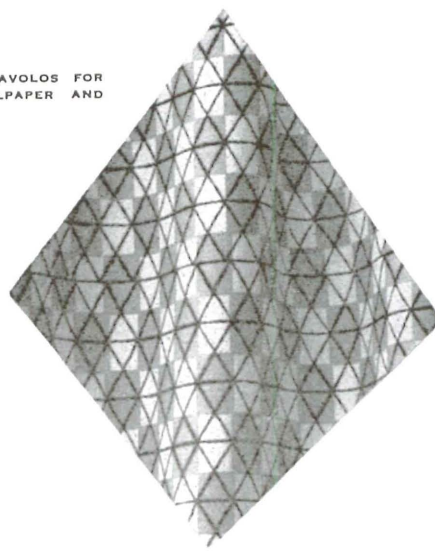


UPHOLSTERY STRIPES; A LINEN AND COTTON VERTICAL STRIPE IN ORANGE, CRIMSON, MAGENTA AND WHITE; THE OTHER A HORIZONTAL STRIPE IN TWO VERSIONS: GREY AND WHITE, SEPIA AND BLACK; ALL ARE 57" WIDE. FROM THE HERMAN MILLER FABRIC COLLECTION BY ALEXANDER GIRARD, AIA.





"COURTVIEW" DESIGNED BY WILLIAM KATAVOLOS FOR LAFERNE ORIGINALS; AVAILABLE IN WALLPAPER AND FABRIC.

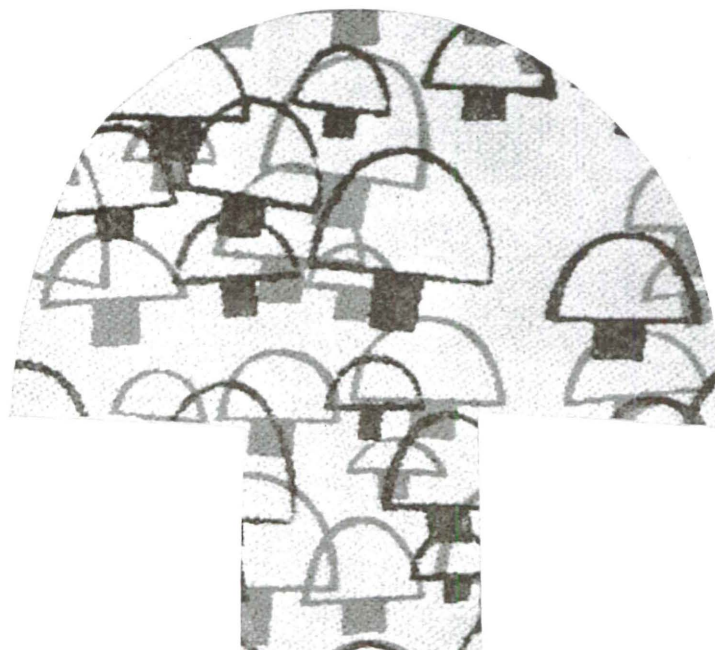
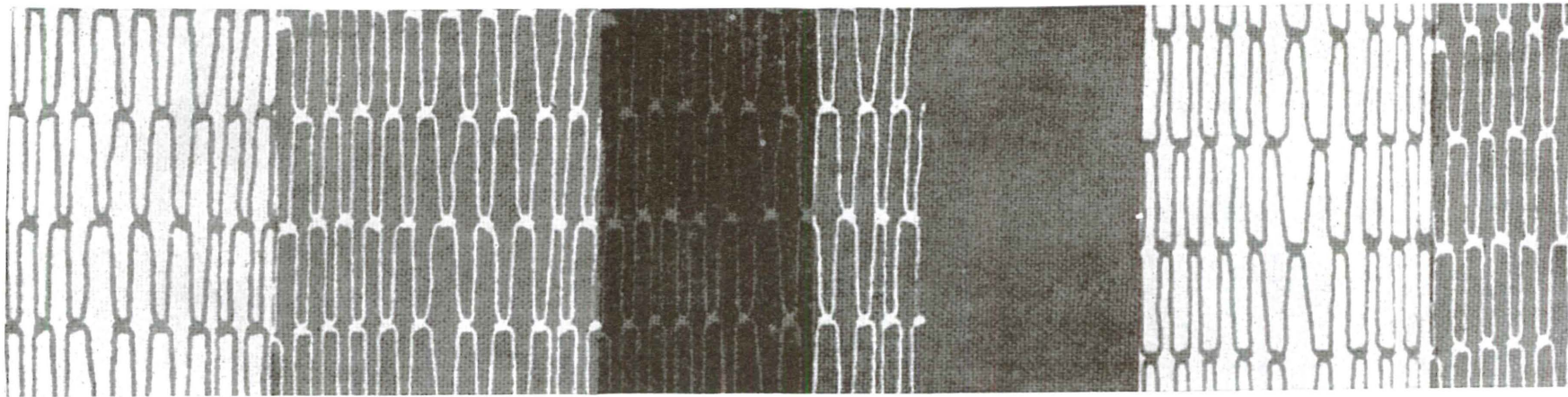
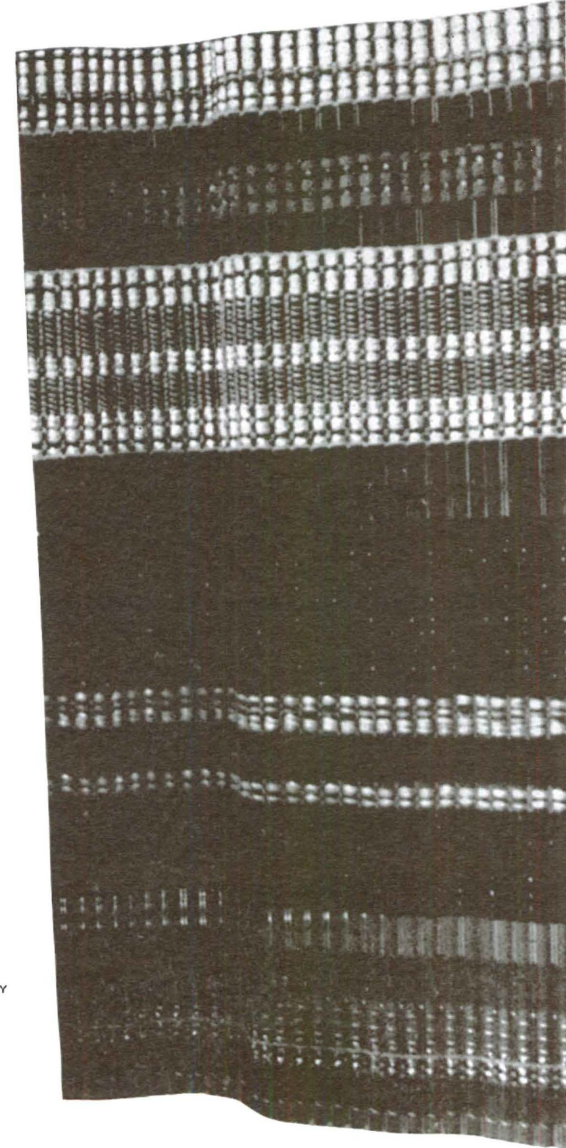


The selection of fabrics shown here is by no means to be considered comprehensive. Further illustrations will be given later of new and interesting work in the field which, in increasing volume, is being offered to the public. It is interesting that where a fine designer has been commissioned by a progressive manufacturer the values of such cooperation are proven by the excellence of the product through the use of disciplined design skills. The designer has never been so free to indulge in the creation of images in color and form on a commercial basis; the manufacturer has never before been so encouraged to continue and extend his offerings to a growing and appreciative audience. The end product is being more carefully coordinated with the whole field of contemporary home furnishings where heretofore the fabric has tended to be rather special, sometimes arbitrarily insistent and too often a demanding identity in itself. Like good design in contemporary furniture, modern fabric is at last available in such wide variety that it is winning for itself a gratifyingly large and profitable public acceptance.

The fabrics shown here are from the excellent collections of Herman Miller Furniture Company, L. Anton Maix, Laverne Originals, Dorothy Liebes, Ben Rose, Edwin Raphael Company, Angelo Testa & Company, Knoll Associates, Goodall Fabrics, Ruth Adler Designs, Reg/Wick.

Others will be selected and shown as they are made available.

DIVIDER WALL: A HANDWOVEN SCREEN FROM DOROTHY LIEBES.

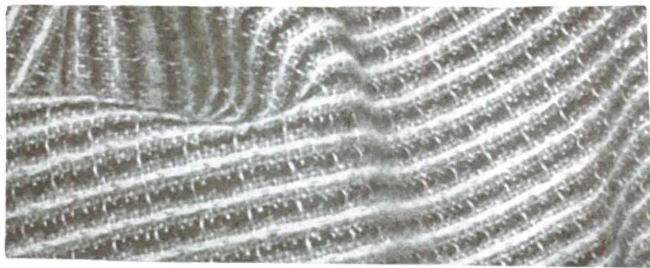


"INTERLACE," A NEW BEN ROSE DESIGN: THE LINEAR FISHNET ELEMENTS CHANGE FROM POSITIVE TO NEGATIVE PRINTING AND PRODUCE OVERTONES OF THE TWO PRINTED COLORS; PRINTED ON FINE RAYON AND COTTON SHANTUNG IN GREEN AND YELLOW, BLUE AND GREY, CORAL AND TAN; WIDTH: 34<sup>3</sup>/<sub>4</sub> INCHES. FROM BEN ROSE.

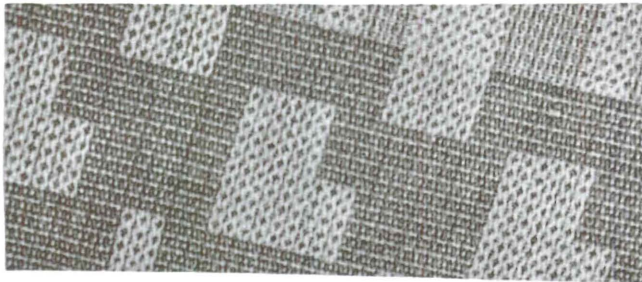
"BUTTONS" FROM A NEW GROUP OF BEN ROSE DESIGNS; SMALL MUSHROOM SHAPES PRINTED ONE OVER THE OTHER IN GREY AND RUST, TAN AND GREEN, YELLOW AND BLACK; WIDTH: 48"; WITH THIS THERE IS A CORRELATED WALLPAPER. FROM THE BEN ROSE COLLECTION.



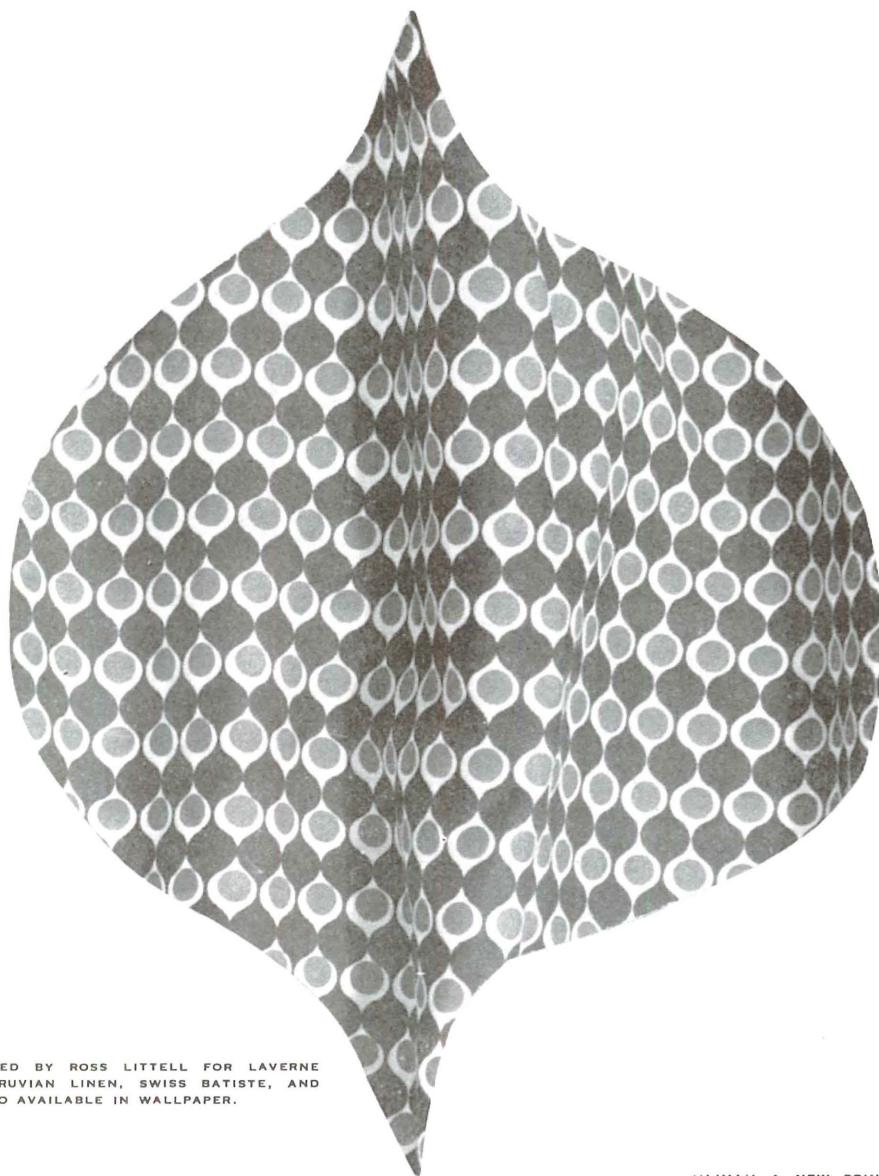
"LARGE CORRALS" IN SWEDISH RED, SPROUT GREEN, BARK BROWN, DESIGNED BY ANGELO TESTA.



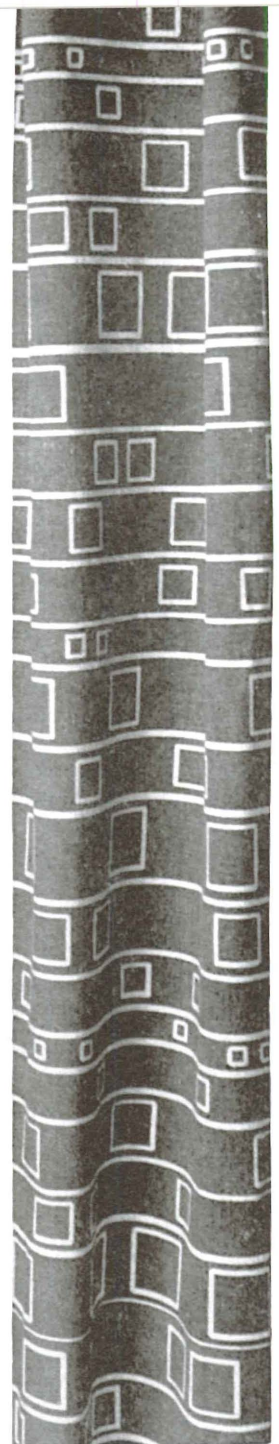
"WEB-RIB," A FABRIC OF DYNEL AND SPUN SARAN BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.



"FORM PLAY," A FABRIC OF HEAVY CONSTRUCTION, REVERSIBLE AND FIRE-PROOF IN YELLOW AND SAND. MADE OF DUNEL AND SPUN SARAN; DESIGNED BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.

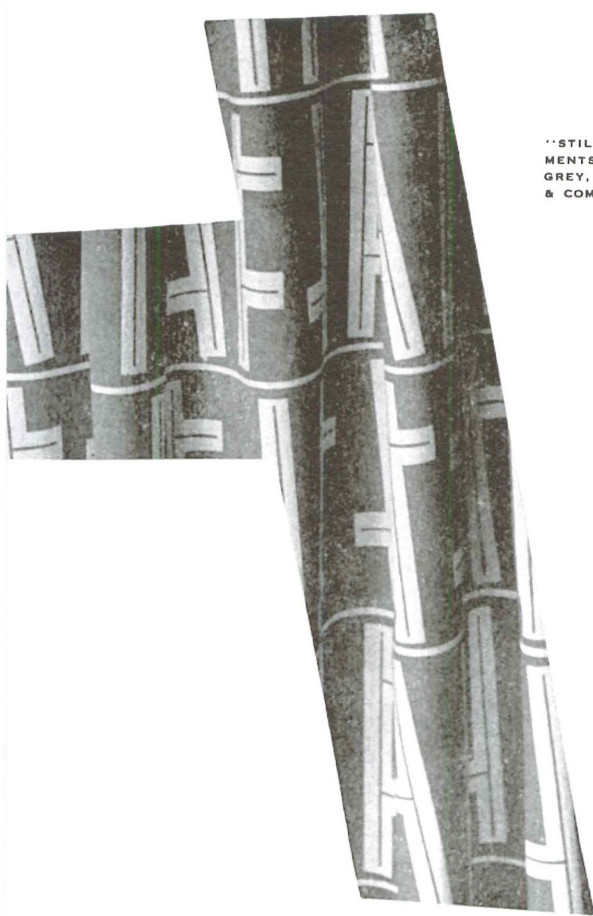


"ODDITY" DESIGNED BY ROSS LITTELL FOR LAVERNE ORIGINALS, IN PERUVIAN LINEN, SWISS BATISTE, AND COPRA CLOTH; ALSO AVAILABLE IN WALLPAPER.

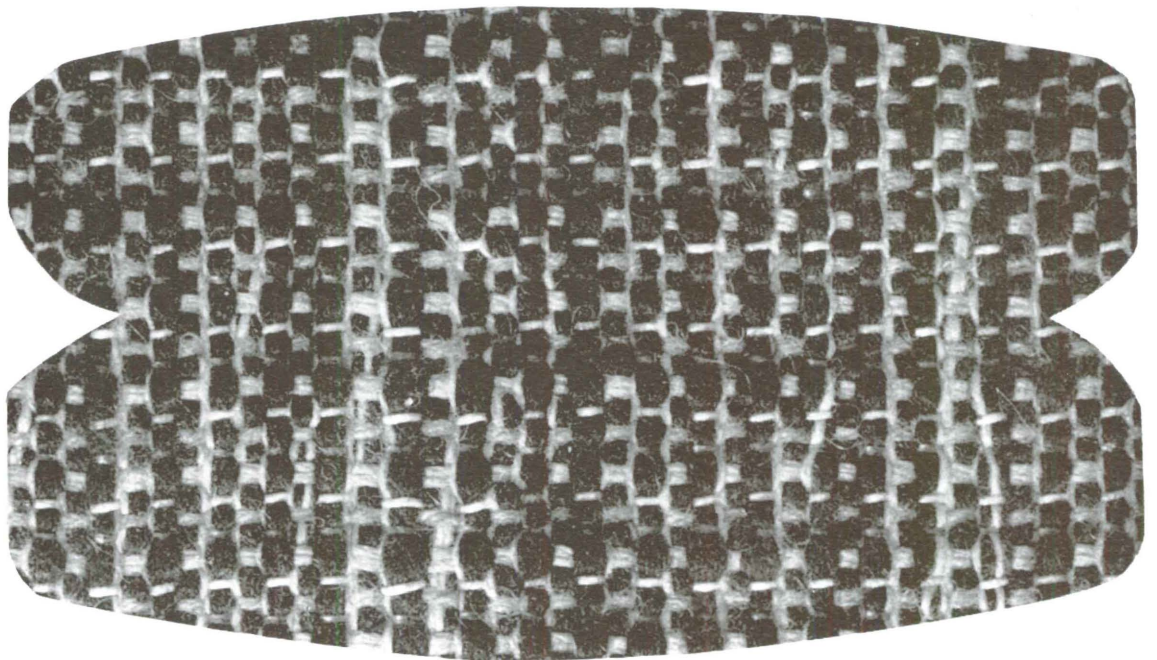


"LIMA" A NEW PRINT ON PERCALE WHICH COMES IN BLUE, GREEN, LIME, PARMA, BLACK, PERSIMMON, TURQUOISE; WIDTH: 50". FROM KNOLL ASSOCIATES, INC.

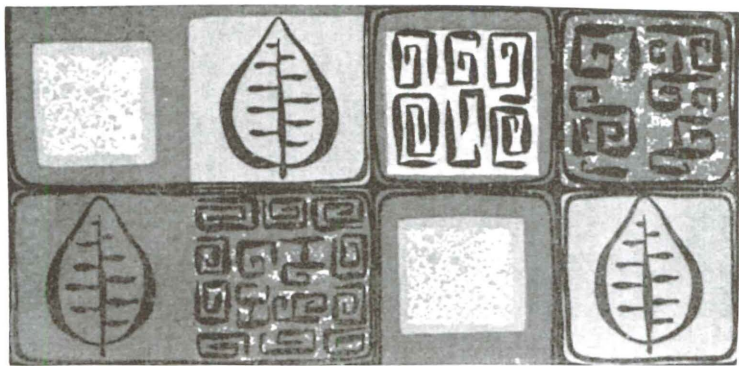




"STILTS" AN INFORMAL PATTERN COMPOSED OF ELEMENTS SUGGESTIVE OF STILT FORMS. COLORS: CHARCOAL GREY, TERRA COTTA, SLATE BLUE. FROM ANGELO TESTA & COMPANY.

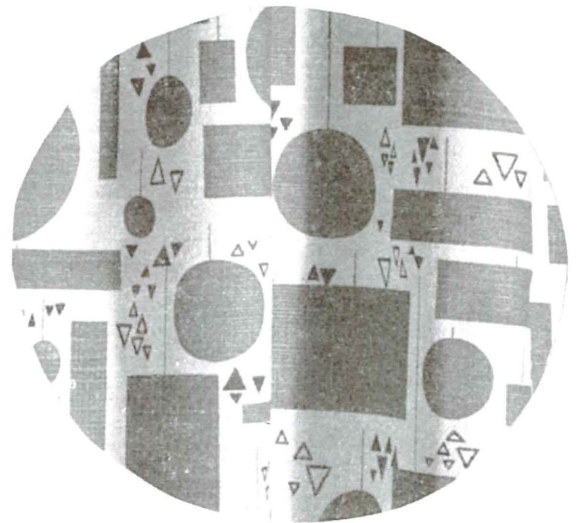


HANDWOVEN FABRIC DESIGNED BY EVELYN HILL FOR KNOLL ASSOCIATES, INC. COLOR: BLACK AND WHEAT; WIDTH: 45".

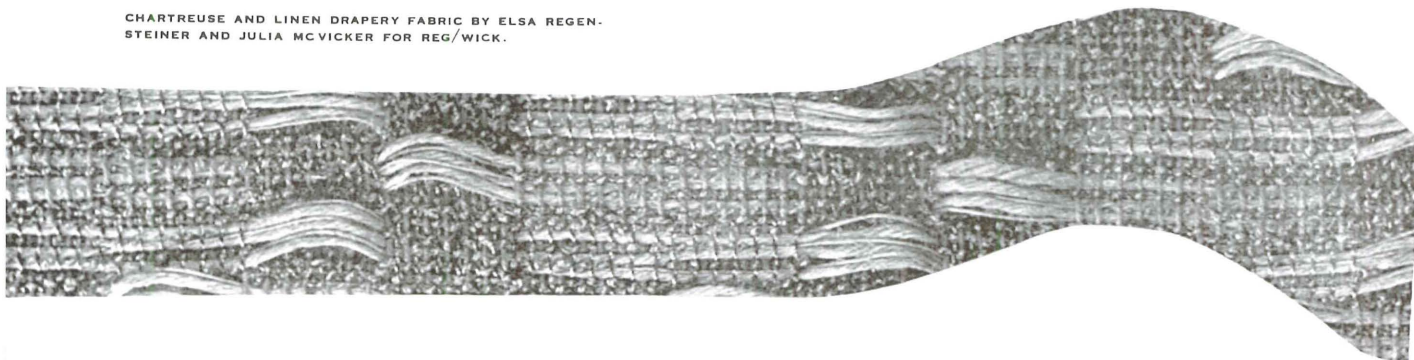


"LEAF CHECK" HANDPRINTED IN TERRA COTTA, BROWN, GREY, GREEN, CAMOUFLAGE AND GOLD. FROM GOODALL FABRICS.

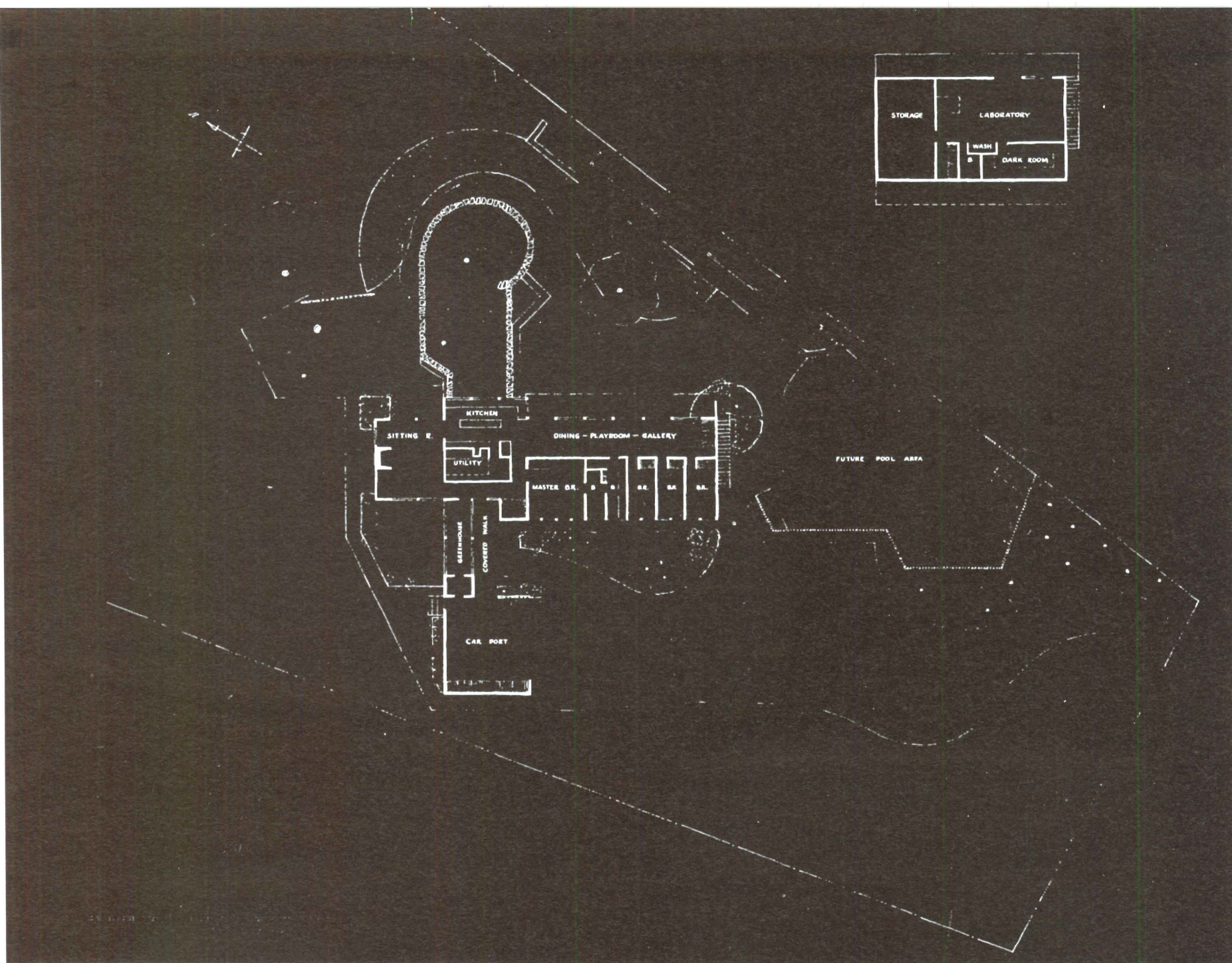
"COUNTRY FAIR," A TWO-COLOR PRINT BY RUTH ADLER FOR ADLER-SCHNEE ASSOCIATES.



CHARTREUSE AND LINEN DRAPERY FABRIC BY ELSA REGENSTEINER AND JULIA MCVICKER FOR REG/WICK.





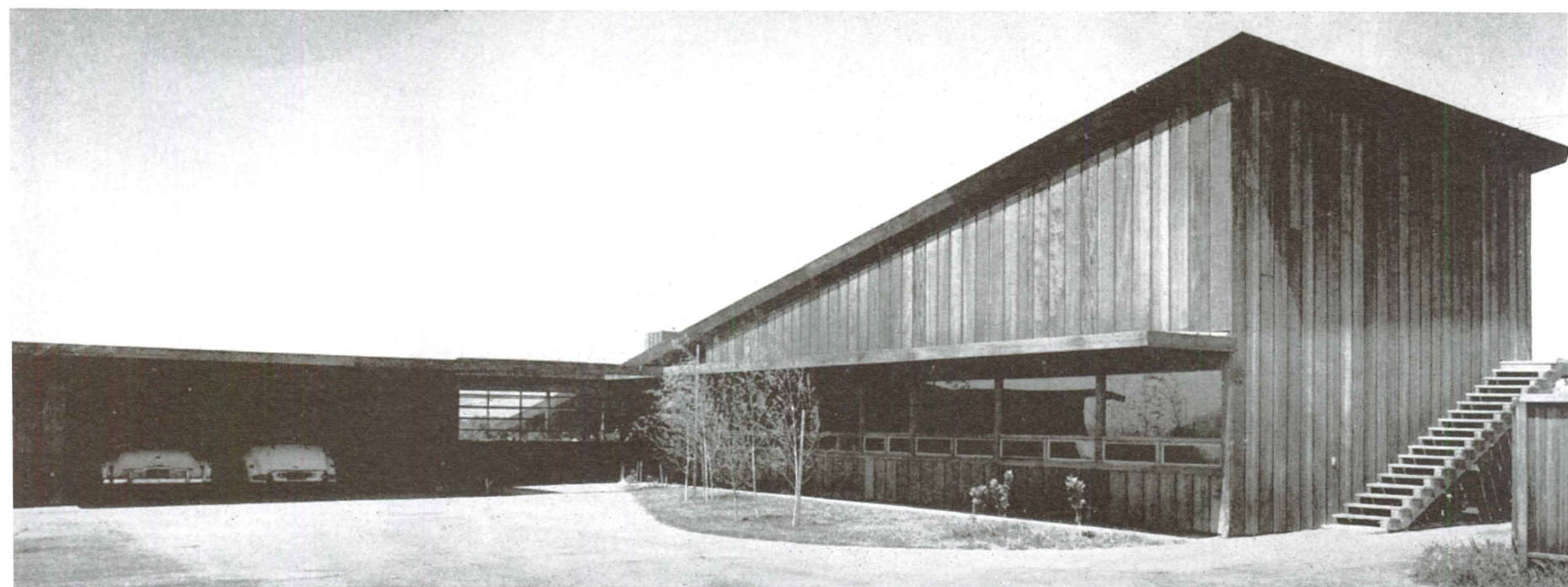


## COUNTRY HOUSE

BY MARIO CORBETT, ARCHITECT

Thomas Church, Landscape Architect

C. O. Bradhoff, Contractor





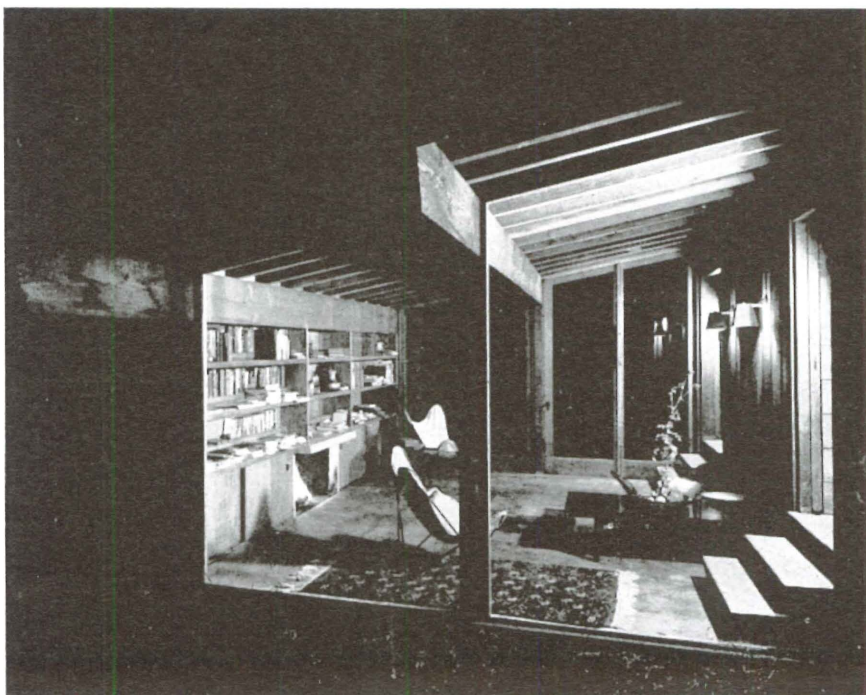
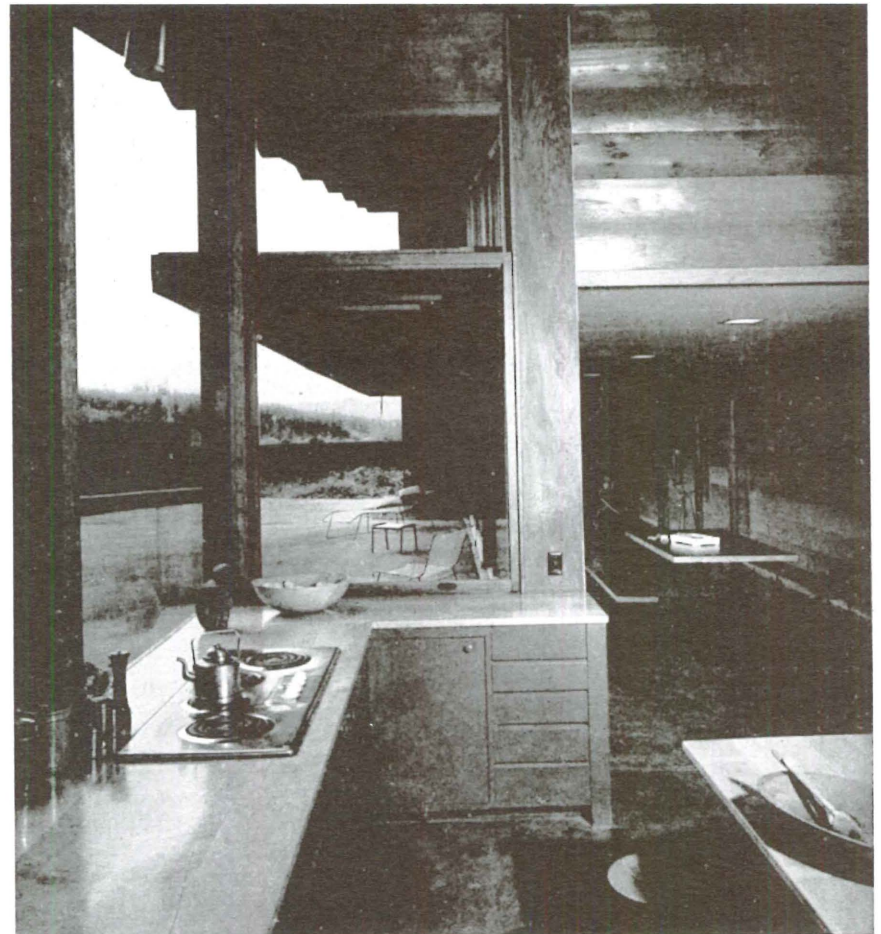
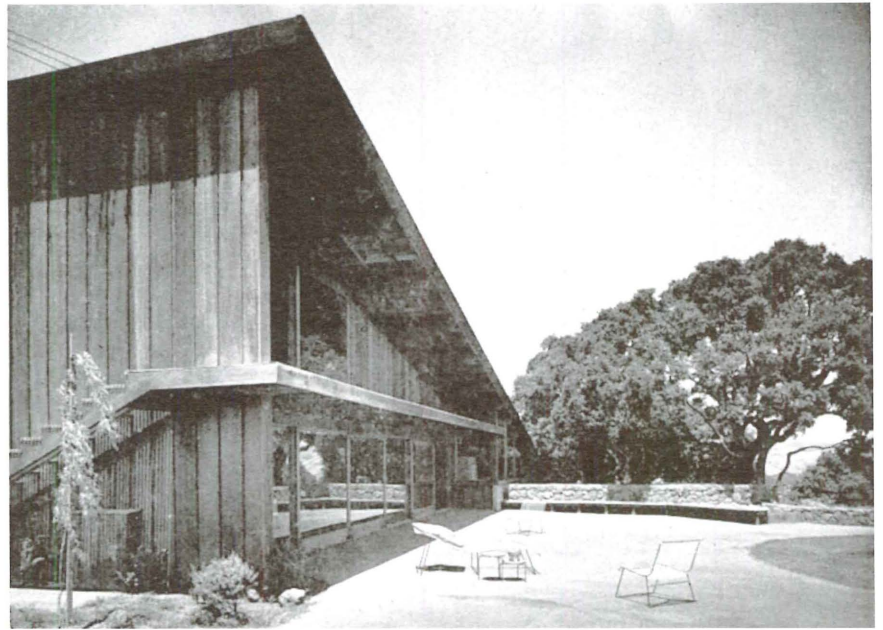
The site is on a hilltop where there are strong prevailing westerly winds; it seemed, therefore, advantageous to sacrifice some of the vistas in order to orient the house with its back into these winds. The hill is tall and rolling with dark green masses of live oaks on its slopes. Seen from below, the house appears to be a giant aerie sitting somewhat into the side of the hill, its roof rising low from the ground and ending with startling abruptness. The weathered redwood harmonizes with the blue sky, the yellows of the wild grass, and the deep green of the live oaks.

The entrance court is simply framed by the garage and the sheltered entrance on the north, the great wall mass penetrated only by long, low windows to the east, and to the west by a low rise of earth covered by high wild plant life. The entrance pierces what seems to be the great supporting core of the house, and once inside one is led by a progression of height and light values into the kitchen, playroom area which is completely open to the sheltered inner court; a raised fireplace is shared both by the kitchen and playroom. This kitchen seems to form the true center of the house; the large windows which fill the east wall face two handsome sheltering oaks.

Leading off the north side of the kitchen and down three steps is a small living room which can be closed off from the rest of the house for the use of the parents in private entertaining. The bedrooms are very simple and direct in their solution. Large windows form one wall of each bedroom, giving plenty of light and air. The children's bedrooms open to the playroom which also doubles as a dining room.

The detailing of the house is excellent, particularly in the living room where there is a contrast of lightness and solidity. The almost excessive openness of the glass walls is balanced by the handling of the massive and protecting fireplace wall which carries the weight of the roof plane.

The house was left to weather both inside and out; only the ceiling of the gallery has Celotex paneling, and the only paints used were for a little color on kitchen case doors. A large second floor studio, darkroom and bath, separate from the house, are reached off the entrance court. What remains of the attic space is utilized as a storage and trunk room.





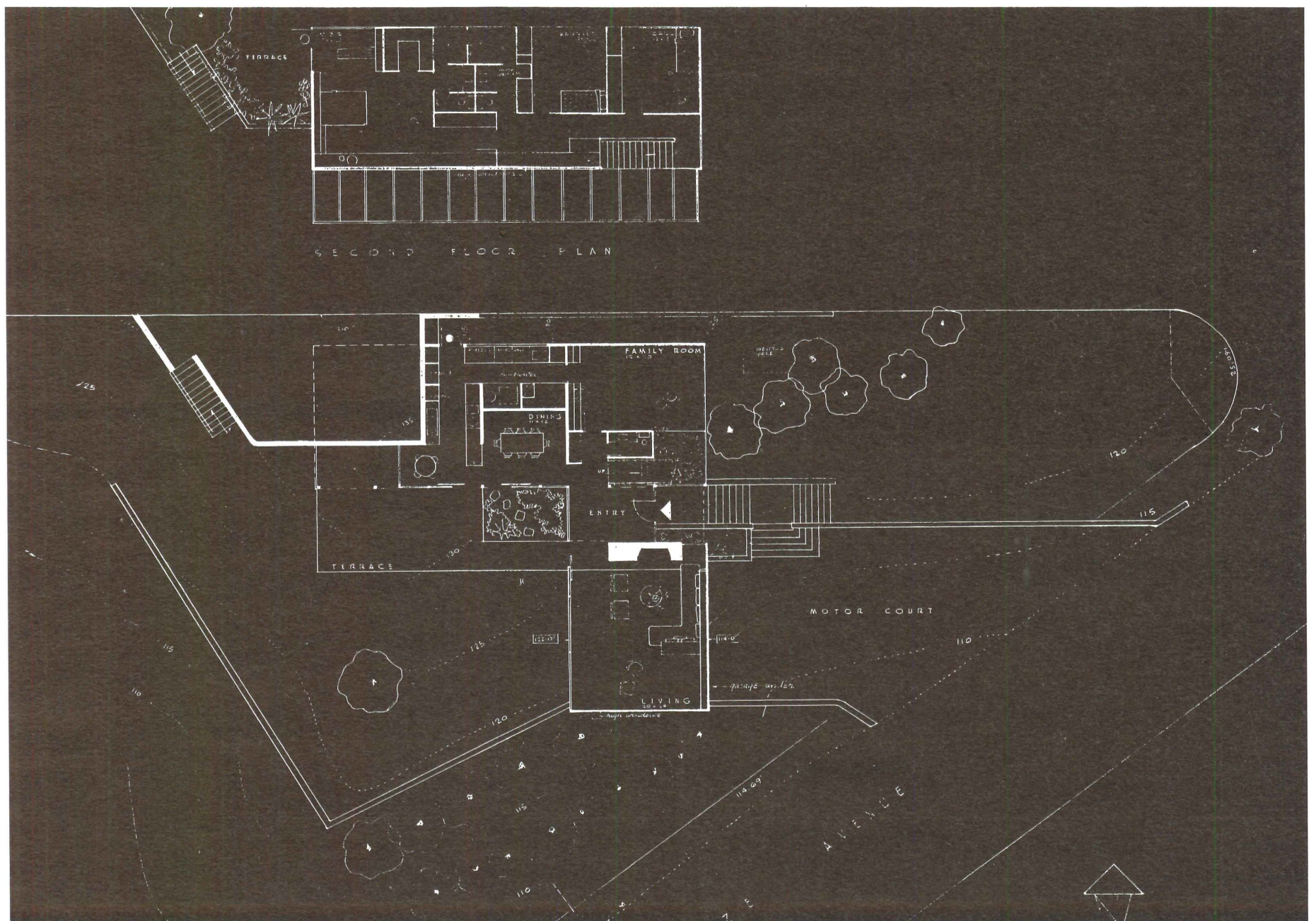
## HILLSIDE HOUSE

BY CARL LOUIS MASTON, ARCHITECT

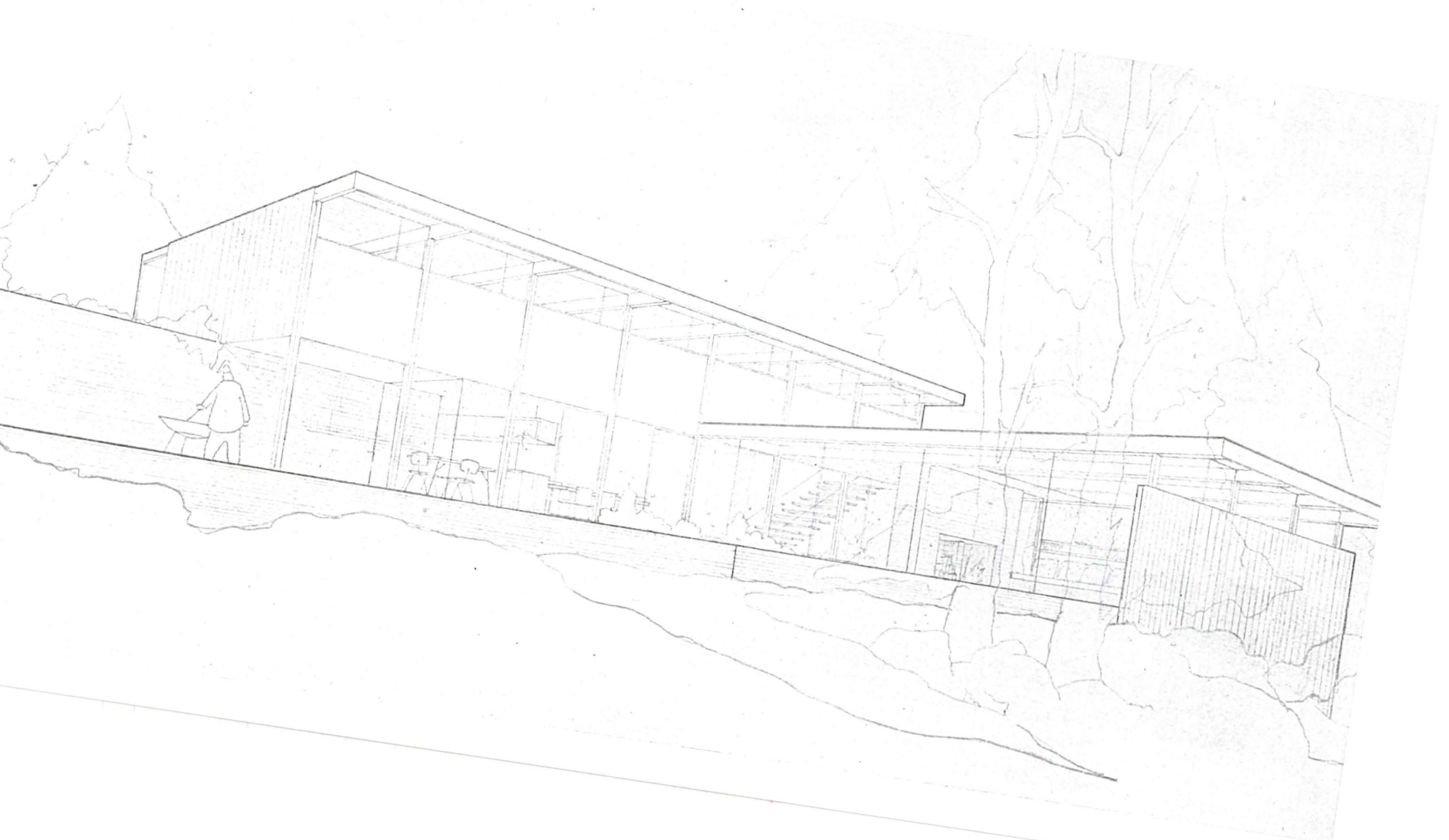
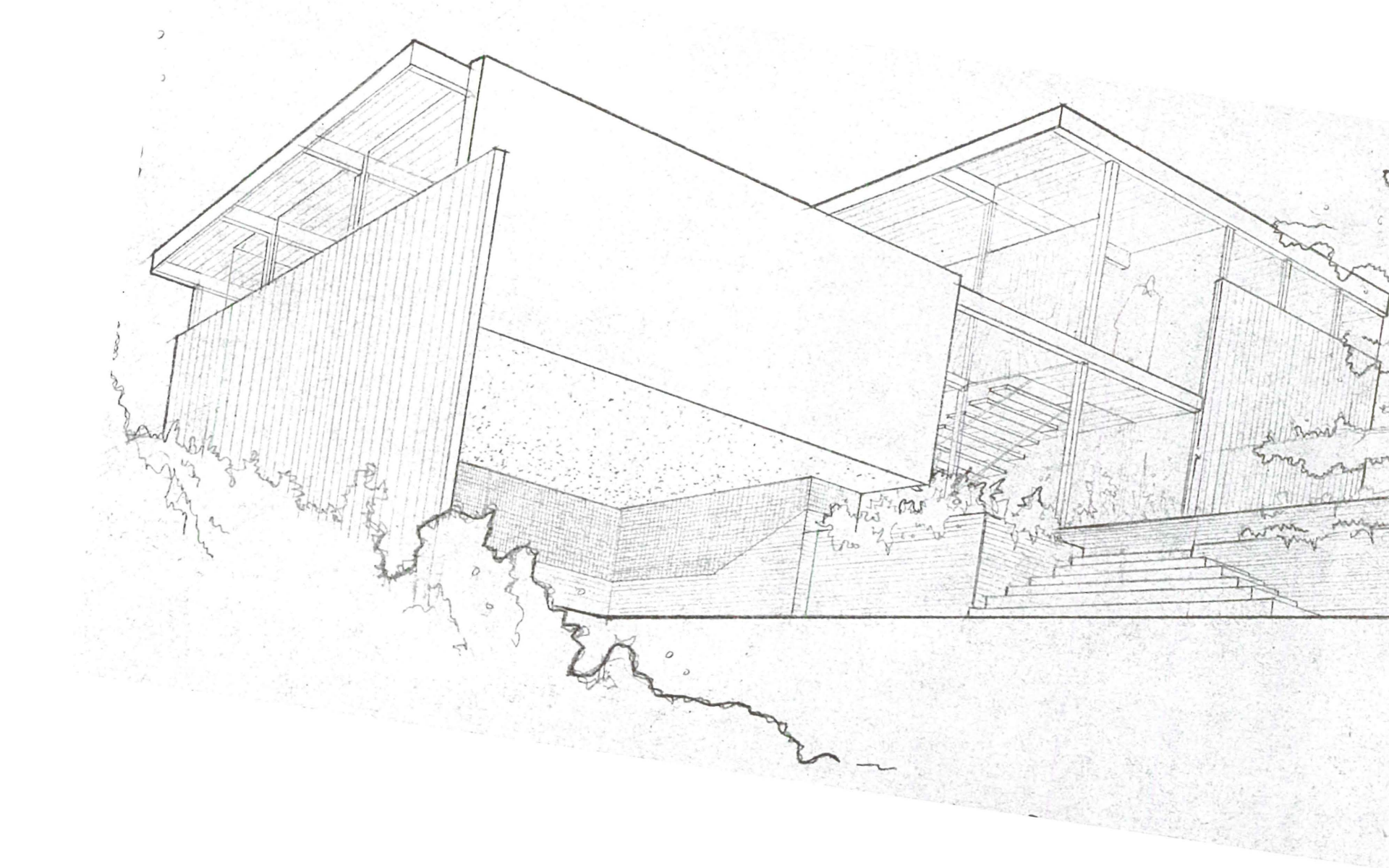
The site is a beautifully wooded hillside lot. Inasmuch as it seemed desirable to save all the natural vegetation and the many trees, it was decided to build on the steep side and preserve the flat portions for the living terraces.

For a family with two children, the house was planned in such a way that there could be intelligent insulation to the activities of the children and the composure desired by the parents. Therefore, next to the entrance, not immediately accessible to the main living area, is a "clearing room" where the children can indulge themselves in general untidiness without interfering. The parents' or master bedroom is as far away as possible and has a large alcove where research work can be done in peace. There are two rooms for the children on the second floor as it seemed that a two-story house would be the best solution inasmuch as the lot is not very large, and it was a part of the project to retain as much of the level surfaces as possible.

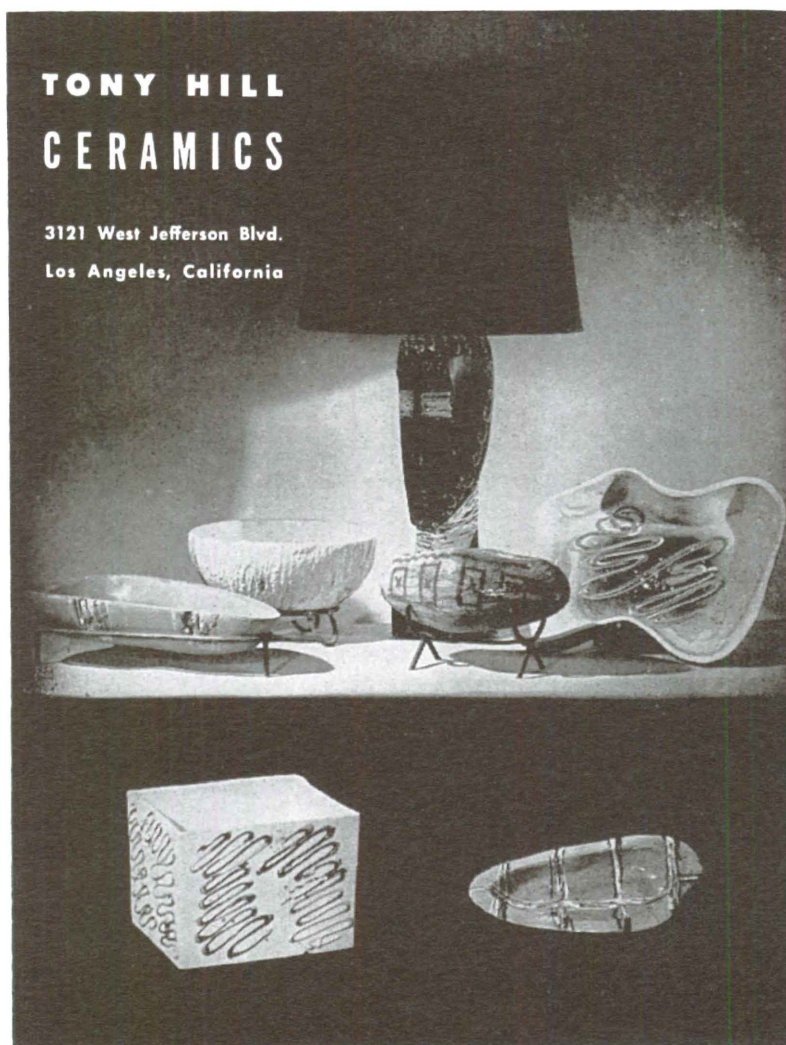
There are very few painted surfaces with Western cedar inside and out for natural finish; Douglas Fir was used in the living room and several other rooms as well as for all cabinet work. The wood has been left in its natural state and waxed. The ceiling is Douglas Fir planking. A predominance of wood came from a desire to avoid any look of slickness, and a preference for warm-textured surfaces. The structure is very straight forward and much in evidence; the purpose of the house to be the creation of a sensibly controlled family environment.











**HOLLYWOOD JUNIOR  
COMBINATION  
SCREEN and METAL SASH DOOR  
★  
The "WEATHER-WISE"  
DOOR!!**

**A VENTILATING SCREEN DOOR  
A SASH DOOR  
A PERMANENT OUTSIDE DOOR  
ALL 3 IN 1!**

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

**IT GUARANTEES YOU YEAR 'ROUND  
COMFORT, CONVENIENCE and ECONOMY**

WE ALSO MANUFACTURE A COMPLETE LINE OF  
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

**WEST COAST SCREEN CO.**  
1145 EAST 63rd STREET \* \* \* LOS ANGELES, CALIFORNIA  
ADAMS 11108

★ WRITE FOR FREE ILLUSTRATED LITERATURE ★

## JOSE DE RIVERA

continued from page 22

Adding a personal concept to the constructivist and neo-plastic views, de Rivera feels that his is a sculpture of space, not in space. But to grasp his elusive, or preferably, hard-to-formulate esthetic, one must refer to the sculptures themselves. He has created these magical metal forms as complements to architecture. What he calls "pure plastic sculpture" establishes new movements in space in which created tensions are vital. These sculptures in which "form" and "content" merge into a single entity, are intended to work at the optimum pleasure level, because, according to de Rivera, successful sculpture is a prime visual experience.

A frankly mystic element—often present in great works of human origin—is significant in his work. Such an element is related in spirit to Mondrian who said in explaining neo-plastic art in *Cahiers d'Art*, 1931: "It expresses the rhythm of life in its most intense and eternal aspect." De Rivera works with a new, an intangible dimension—that supplied by a psychology of the infinite. This metaphysical extra element creates a unique kind of visual poetry "intense and eternal."

De Rivera moves with unlimited grace through this realm of the intangible. Assuming that points in space establish the presence of forms, he makes multiple reference to these points. Unlike classical sculpture, his pieces do not displace space—that is, they are not in space—but form continuous flowing relationships of space. In a most ingeniously paradoxical way, however, his sculpture is classical: these attenuated, curvilinear shapes are balanced axially, and refer frequently to an invisible envelope—oval, square, or trapezoid.

Take for example a large aluminum form painted black and yellow, and revolving on a disc. Here de Rivera creates constantly regenerating forms. Using both shadow-play and negative space contained within the curving shell of his piece, he suggests lines that open out onto horizons beyond horizons. His esthetic intention does not include associative elements. Yet, his evolution of elemental forms—tear shapes, calyxes, antennae, lends warmth to his work.

Antagonists of this new sculptural concept complain it produces a dehumanized, mechanistic art. But de Rivera holds his to be a distinctly human art in that it aims at the pleasure experience. Moreover, he uses asymmetrical forms, not geometric. Geometry can be determined; art cannot. Since it is a "prime visual experience," this new sculpture does not express an already existent experience.

José de Rivera's orientation is toward "human scale." The most human experience, he repeatedly asserts, is still the experience of beauty. And beauty is established by inter-relationships. Architecture is an environment for human activity—man himself is there in human scale—but architectural space must be articulated so that it can be assimilated and experienced by the spectator. Sculpture, with its multiple spatial references and its trajectories into infinite space can be a means of establishing human scale.

Regarded purely as sculpture, de Rivera's work has no counterpart. Conceived flat, his sculpture develops from the flat surface. There is a very slow growth factor—a poising and counterpoising which grows from the positive hand of the sculptor. This mysterious development of forms—their complex internal spaces—defies definition as mere mechanical art.

How then is this sculpture related to architecture? Gropius has often said that at its best, architecture is like human nature—all-embracing in scope. During the symposium sponsored by the American Association of Architects, he stated, "Man also has dreams, and the function of the psyche, is just as real as that of his body."

The psychical appeal of de Rivera's sculpture is undeniable. And in Gropius's sense, de Rivera's art is highly functional. From the architect's point of view, such sculpture is complementary. Speaking of de Rivera's work, Marcel Breuer said:

"Though his plastics are just as clear and crystallic in a broad sense as architectural structures, his spheric forms twisting themselves into space will offer a very desirable contrast to slabs and beams. His basic colors of clear yellow, blue, red and metal will enrich the materials of architecture and interior . . . the dynamic of the thin curving shapes will emphasize by polarity the more or less static balance of our buildings."—Dore Ashton.



## PRODUCT LITERATURE

continued from page 13

handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

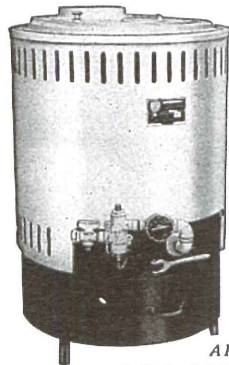
## PAINTS, SURFACE TREATMENTS

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvan-

## AUTOMATIC GAS-FIRED INCINOR

The Modern Home Incinerator



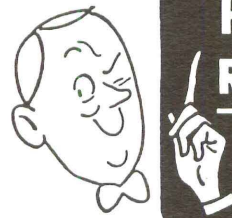
APPROVED by  
A.G.A. LABORATORIES

A "MUST" FOR HOMES WITH  
AUTOMATIC HEAT . . .  
needed in every home!

Burns all combustible refuse, wet or dry garbage. Makes housekeeping easier. Continuous pilot flame and manually controlled models for LP (bottled), Manufactured, Natural or Mixed Gases.

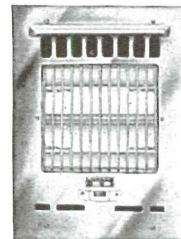
The New AUTOMATIC INCINOR  
IS SPECIFIED AND DISPLAYED  
IN 1951 CASE STUDY HOUSE

WRITE FOR SPECIFICATIONS.  
**BOWSER, INC.**  
INCINERATION DIVISION  
CAIRO • ILLINOIS

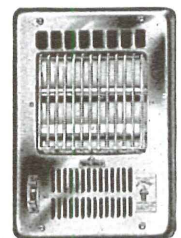


## HOW TO PICK THE RIGHT HEETAIRE

for every room  
You Build or Modernize



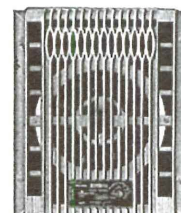
Series 200 HEETAIRE  
1000 to 2000 watts



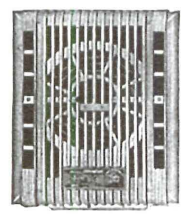
Series 230 HEETAIRE  
1250 to 3000 watts



Series 240 HEETAIRE  
1000 to 1500 watts



Series 210 HEETAIRE  
3000 to 5000 watts



Series 250 HEETAIRE  
1500 to 3000 watts

The **FOUR FACTORS** to be considered in choosing specific HEETAIREs for specific jobs are:

1. Size of Room
2. Exposure of Room
3. Use of Room
4. Climate

These four factors—size, exposure, use and climate—are the keys for selecting the specific HEETAIREs and temperatures necessary to heat any room.

In general, wattages per cubic foot determine the size of HEETAIRE recommended—but these wattages vary according to heat loss in the room (wall, window and door exposures) and according to the outside temperatures (e.g., more wattages per cubic foot are necessary in New York State than in Tennessee). In addition, the use of room to be heated determines the temperature desired and the type of HEETAIRE recommended—radiant (infra-red) heat, or heated air. Radiant heat is recommended for rooms where the primary objects to be heated are people (Series 200, 230, 240); heated air is recommended where general temperature levels are to be maintained (Series 210, 250).

Series 210 and 250 HEETAIREs are recommended for both supplementary and general heating.

**FREE!** Write for the copyrighted "A Guide to Quick Heating".



Tested and listed under reexamination service by Underwriters' Laboratories, Inc.  
Thermostatic or Manual Control . . . Radiant Heat, Heated Air and Fan-Forced Radiant Heat . . . Wall Inserts and Wall Attachables.

# MARKEL • LA SALLE

ELECTRIC PRODUCTS, INC.

PRODUCTS, INC.

129 SENECA ST. BUFFALO 3, N. Y.



# PRODUCTS



merit specified

for the new Case Study House

DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is now under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building procedures up until the time of opening, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

**ROTIR ELECTRIC BARBECUE SPIT.**—This unit is one of the most versatile electric spits. Engineered and tested for the correct distance from the fire no mechanical lowering or raising device is necessary. Seven motor driven stainless steel skewers and roasting spit revolve simultaneously over charcoal fire; in a drawer-like action the unit slides in and out. Made of heavy angle iron welded, the Rotir barbecue is equipped with a gear head motor, with gears running in oil. This excellent and very efficient product is manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

**LOAFER LAWN CHAIR.**—The frame of this new lawn chair is made of fine polished tubular aluminum. The color-fast and water-resistant canvas attractively rope laced comes in red, tangerine, green, blue and yellow. Light in weight, yet strong and durable, the chair tilts to any desired position. It takes up very little space when folded.

**UTILITEE FOLDING CHAIR.**—This thoroughly practical chair is built for solid seating comfort, folding ease, and stowing compactness. It is made of very lightweight, high-strength tubular aluminum alloy, corrosion and rust proof. The water-repellent and color-fast canvas is removable and comes in a choice of bright colors. These well-designed chairs are manufactured by the Crescent Aluminum Products Company, Allegan, Michigan.

**BUILT-IN TELEVISION OUTLET.**—This television outlet installed in the Case Study House by the T. V. Outlet Company secludes the T. V. wire in the wall. Careful consideration was given to the proper location of the wall outlet which is usually on the short wall and located away from window for better daytime reception. A non-metallic loom housing from wall outlet serves a three-fold purpose since it will permit servicing of wire, resists moisture absorption, and prevents interference caused by other metals such as nails, flex, pipes and ducts. The television transmission wire is 300 ohm 65 web 20-gage and placed through a small non-metallic roof opening a few inches from a steel television mast. This type of installation reduces the distance of the lead-in wire which insures a stronger signal. A wall plug-in jack is used to transmit the signal from the antenna to the television set. T. V. Outlet Company, 6510 Teesdale Avenue, North Hollywood, California.

## PREVIOUSLY NOTED:

**Allenco Fire Hose Stations**  
Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois  
West Coast Office at 2330 West Third Street, Los Angeles 5

**American Maid Shower Door**  
Manufactured by the American Shower Door Company, Inc.  
1028 North La Brea Avenue, Los Angeles 38

**Aquella Waterproofing material**  
Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

**Bendix Automatic Washer, Automatic Dryer**  
Manufactured by Bendix, Home Appliances, Inc.  
South Bend 24, Indiana

**Ceramic Mosaic Tile**  
Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

**"Edco" Delayed Action Light Switch**  
Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

**Fasco Wall Ventilator**  
Manufactured by Fasco Industries, Inc., Rochester 2, New York and distributed through H. E. Gaygill, 409 Second Street, Los Angeles

**Fiberglas Insulation**  
A product of Owens-Corning Fiberglas Corporation, Toledo 1

**Gas-Fired Automatic Incinerator**  
Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

**Geneerco Doors**  
Manufactured by the General Veneer Manufacturing Company  
8652 Otis Street, South Gate, California

**General Water Heater**  
Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank, Calif.

## Glide-All Sliding Doors

Manufactured by Woodall Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California

## Globe Vanitory

Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio  
Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

## Heat Registers and Ventilating Grilles

Manufactured by The Hart and Cooley Manufacturing Company, Holland, Michigan  
Distributor: The Rueger Company, 1335 South Hill Street, Los Angeles 15

## Lytacaster Lighting Fixtures, Calculite Recessed Lighting

Manufactured by Lightolier Company, Jersey City 5, New Jersey

## Milwaukee Fluorescent Bathroom Cabinet

Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

## Modernfold Accordion Doors

Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 579 East Green Street, Pasadena, California

## Modular Hollow Clay Block

Manufactured by the Davidson Brick Company  
4701 Floral Drive  
Los Angeles 22, California

## Moen Mixing Faucets

Manufactured by Moen Valve Company, a division of Ravenna Metal Products Corp., 6518 Ravenna Avenue, Seattle 5, Washington

## Nevamar Laminate

Manufactured by the National Plastic Products Company with warehouse and sales office at 2252 East Thirty-seventh Street, Los Angeles

## NuTone Products

Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15

## Payne Perimeter Heating Unit

Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.

## Plexolite

Manufactured by Plexolite Corporation and distributed by  
Plexolite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16

## Plugmold

Manufactured by the Wiremold Company, Hartford 10, Connecticut

Portland Cement is manufactured by more than 150 different plants in 34 of the United States and in Canada.

## Pumice Aggregate

Crownite is exclusively distributed in California by the Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Company, San Diego

## Ramset Fastening System

Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11

## Russwin Locksets

Manufactured by the Russell and Erwin Division of  
The American Hardware Corporation, New Britain, Connecticut  
West Coast Representative: R. C. Bolt,  
1139 Meadowbrook, Altadena, California

## Revolvodor Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvodor Corporation, 1945 North Central Avenue, El Monte, California

## Servei Refrigerator

Manufactured by Servei, Inc., Evansville 20, Indiana

## Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

## Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

## Superfan Portable Forced Air Blower

Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

## Thermodular Forced Air Heating Controls

Manufactured by Carvell Heat Equipment Company, 1217 Temple Street, Los Angeles 26

## Van-Packer Chimney

Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

## Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays Street, Culver City, California



ized iron, other surfaces; long wearing; won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

#### MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

#### PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types

and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(178a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

#### PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

#### ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

#### SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet

## DESIGN AS A CREDO...

Many museums, schools, and periodicals have for years been crusading in behalf of good contemporary design. So have individual designers and architects.

So have certain stores. But CFR is the only association of retail stores that is essentially and perpetually dedicated to this cause. If a product is not of sound, modern design, it does not find its way into a CFR store.

Thus CFR is allied with other basic forces in a common endeavor to endow the American home with a harmonious, meaningful 20th century environment.

# CFR

## CONTEMPORARY FURNITURE RETAILERS

A NATIONAL ASSOCIATION OF STORES DEVOTED TO GOOD DESIGN

The Garth Andrew Company, Bath, Ohio  
Armin Richter & Associates, 7661 Girard Ave., La Jolla, Calif.  
Arts and Crafts, 965 East Broad St., Columbus 5, Ohio  
Bamberger-Barand, 101-11 Queens Blvd., Forest Hills, L. I., N. Y.  
Bordelon Designs, 1424 East 55th St., Chicago 15, Ill.  
Cabaniss, Inc., 435 Seventeenth St., Denver 2, Colo.  
Casa Manana, 260 Calle Principal, Monterey, Calif.  
Contempora Interiors, 1233 and 1237 Lincoln Rd., Miami Beach, Fla.  
Contemporary Backgrounds, 521 Clifford St., Detroit 26, Mich.  
Contemporary House, 4014 Villanova, Preston Center, Dallas 5, Tex.  
Design Collaborative, 830 East Las Olas Blvd., Ft. Lauderdale, Fla.  
Design Today, Inc., 1309 College Ave., Lubbock, Tex.  
Minna Elman, 333-335 N. Euclid St., St. Louis 8, Mo.  
Floor-for-Moderns, Gomprecht & Benesch, Baltimore 1, Md.  
Fraser's/Berkeley, Telegraph at Channing, Berkeley 4, Calif.  
Phill Hall, Sarasota, Fla.  
Leslie's, 245 North Vermont Ave., Los Angeles 4, Calif.  
Leonard Linn, Inc., 821 Chestnut Court, Winnetka, Ill.  
Miller-Pollard Design Assoc., 4538 University Way, Seattle 5, Wash.  
Modern Center, 4147-49 Penn., Kansas City 2, Mo.  
Modern Design, Inc., 1520 Connecticut Ave., N.W., Washington 6, D. C.  
Modern House, 31 West St., Danbury, Conn.  
New Design, Inc., 33 East 75 St., New York 21, N. Y.  
New Designs, 456 Post Road, Darien, Conn.  
The Pacer, 62 Ponce De Leon Ave., N.E., Atlanta, Ga.  
Planned Interiors, Inc., 1260-1262 East State St., Sharon, Penna.  
Rapson, Inc., 282 Dartmouth St., Boston 16, Mass.  
Studio Shop, 557 Boylston St., Boston 16, Mass.  
Twining and Buck, Salisbury, Conn.  
Vanguard, 313 East McDaniel, Springfield, Mo.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE  
**arts & architecture**  
3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
No.	No.	No.	No.	No.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

OCCUPATION \_\_\_\_\_

NOTE: Literature cannot be forwarded unless occupation is shown.



STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Arts and Architecture, published monthly at Los Angeles, California for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, John D. Entenza, 3305 Wilshire Blvd., Los Angeles 5, California; Editor, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Business Manager, F. M. Brown, 3305 Wilshire Boulevard, Los Angeles 5, California.

2. The owner is: John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

(Seal)

JOHN D. ENTENZA, Editor, Publisher, Owner

Sworn to and subscribed before me this 24th day of September, 1952.

PAUL G. ROYCE

Notary Public

In and for the County of Los Angeles,  
State of California

(My commission expires July 22, 1953)

## SPECIAL OFFER to readers of ARTS & ARCHITECTURE

Now you can get complete coverage of all the visual arts by taking advantage of MAGAZINE OF ART's special introductory offer.

As one who appreciates beauty in arts and architecture, you are certain to enjoy each richly illustrated issue of MAGAZINE OF ART—for 43 years the leading guide to important developments in the visual arts.

Authorities like James Thrall Soby, Lloyd Goodrich, Edgar Kaufmann, Jr., and Alfred H. Barr, Jr., write regularly for MAGAZINE OF ART . . . covering architecture, painting, sculpture, photography, industrial design and the minor arts. In addition, MAGAZINE OF ART features reviews of books and films of special interest to ARTS & ARCHITECTURE readers.

For a limited time, we offer you the next six issues for only \$4—a saving of more than 10% on the regular subscription rate. So fill out and mail the coupon below today!

### MAGAZINE OF ART

22 East 60th Street  
New York 22, N. Y.

Please enter a six-month subscription to MAGAZINE OF ART in my name at the Special Introductory Rate of only \$4.

☐ My remittance is enclosed

☐ Please bill me

NAME \_\_\_\_\_

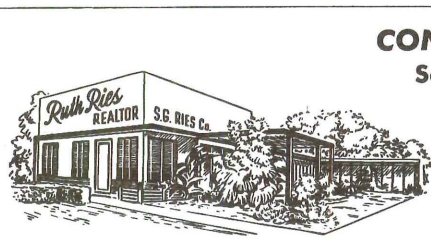
ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## STEED BROS. BUILDING CONTRACTORS

Office and Yard:  
714 Date Avenue  
Alhambra, California

Telephones:  
Cumberland 3-2701  
ATlantic 2-3786



### CONTEMPORARY HOMES Sales • Rentals

Featured by

**RUTH RIES, Realtor**  
9001 Beverly Blvd.  
CRestview 4-6293

finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jule Meyn, Jr., 4326 Van Nuys Boulevard, Sherman Oaks, Calif.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Door-walls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

### SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage

added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4' less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Safway Scaffold, Inc., Tunnel Ave. and Beatty Rd., San Francisco, Calif.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys: economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

### STRUCTURAL BUILDING MATERIALS

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

### VISUAL MERCHANDISING

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

### Translucent—fiberglas reinforced—Panels

FEATURED IN THE CALIFORNIAN HOME BY THORNTON ABELL, AIA, OCTOBER 1952 ISSUE.  
**PLYMOLITE**  
FLAT & CORRUGATED, VARIOUS SIZES & COLORS. COMPLETE INFORMATION AVAILABLE.

### PLYMOLD COMPANY

2707 Tulare

Burbank, California

Rockwell 9-1667



**EMSCO**  
**CONCRETE CUTTING COMPANY**  
MANUFACTURERS of PNEUMATIC TOOLS  
COMPRESSED AIR CONTRACTORS  
DRILL STEEL SHARPENED

TOOLS FOR RENT  
2751 East 11th Street Los Angeles 23 ANgelus 3-4151



STONEWARE—EDITH HEATH



CHINA—ARZBERG

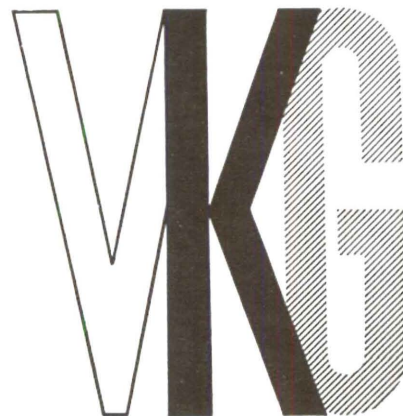
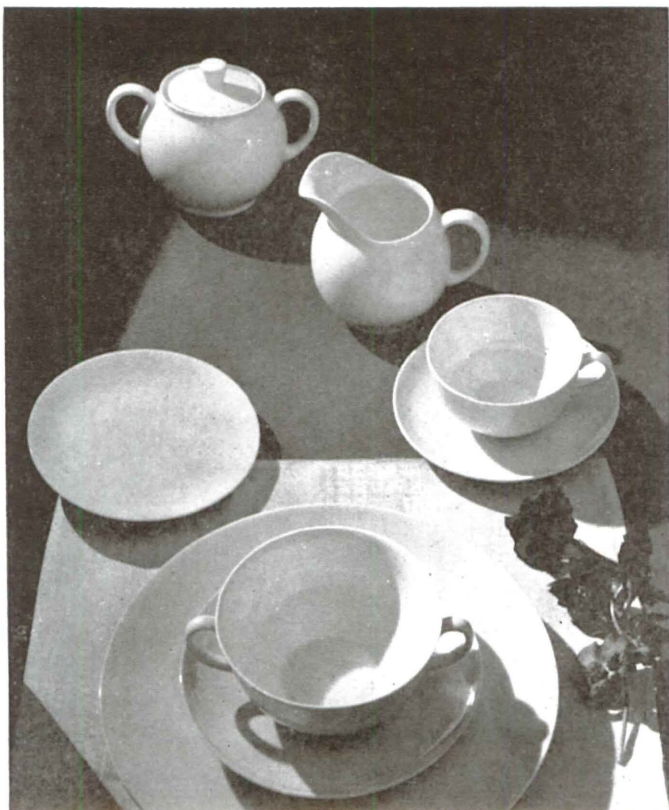
THE FOLLOWING PORCELAINS ARE AVAILABLE IN OPEN STOCK: ARZBERG, ROYAL BERLIN IN WHITE, SCHOENWALD IN CELADON

HEATH STONEWARE IN OPEN STOCK COMES IN APRICOT, BROWN STONE, SAND, SEA AND SAND, SAGE, CURRY YELLOW, GREEN LUSTER



STONEWARE—EDITH HEATH

CHINA—ARZBERG



**VAN KEPPEL-GREEN**

9501 SANTA MONICA AT RODEO DRIVE  
BEVERLY HILLS • CALIFORNIA

CRESTVIEW 5-7821

BRADSHAW 2-1650



INTERESTED IN RUGS AND CARPETS?

*then*

LOOK

*at*

KLEARFLAX

LINEN

FLOOR COVERINGS

BY

**SHOWROOMS:**

**LOS ANGELES;** 812 West 8th Street

**SAN FRANCISCO;** Western Merchandise Mart

**CHICAGO;** Merchandise Mart

**NEW YORK;** 295 Fifth Avenue

KLEARFLAX LINEN LOOMS INCORPORATED, DULUTH, MINN.